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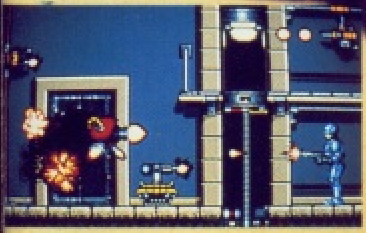
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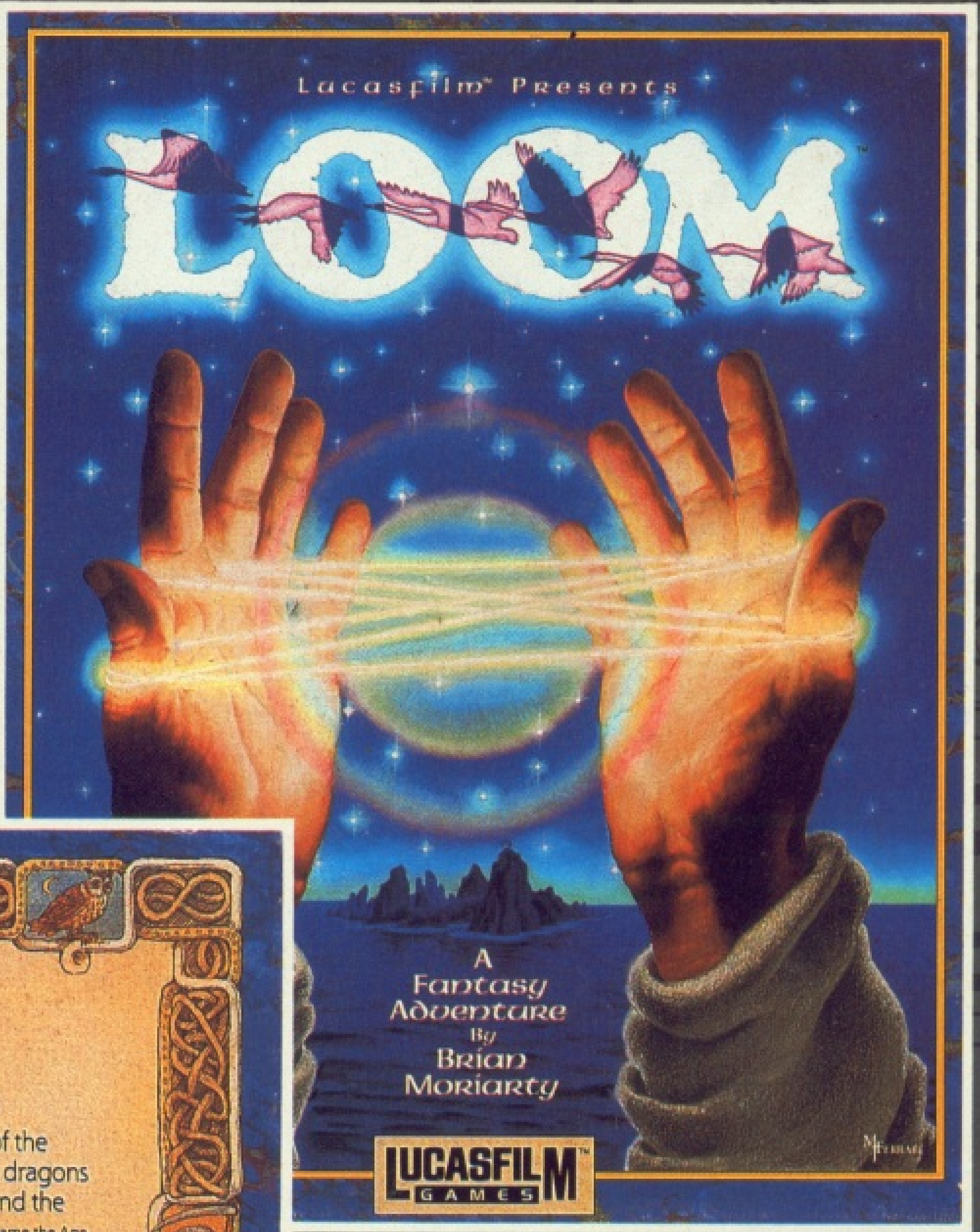
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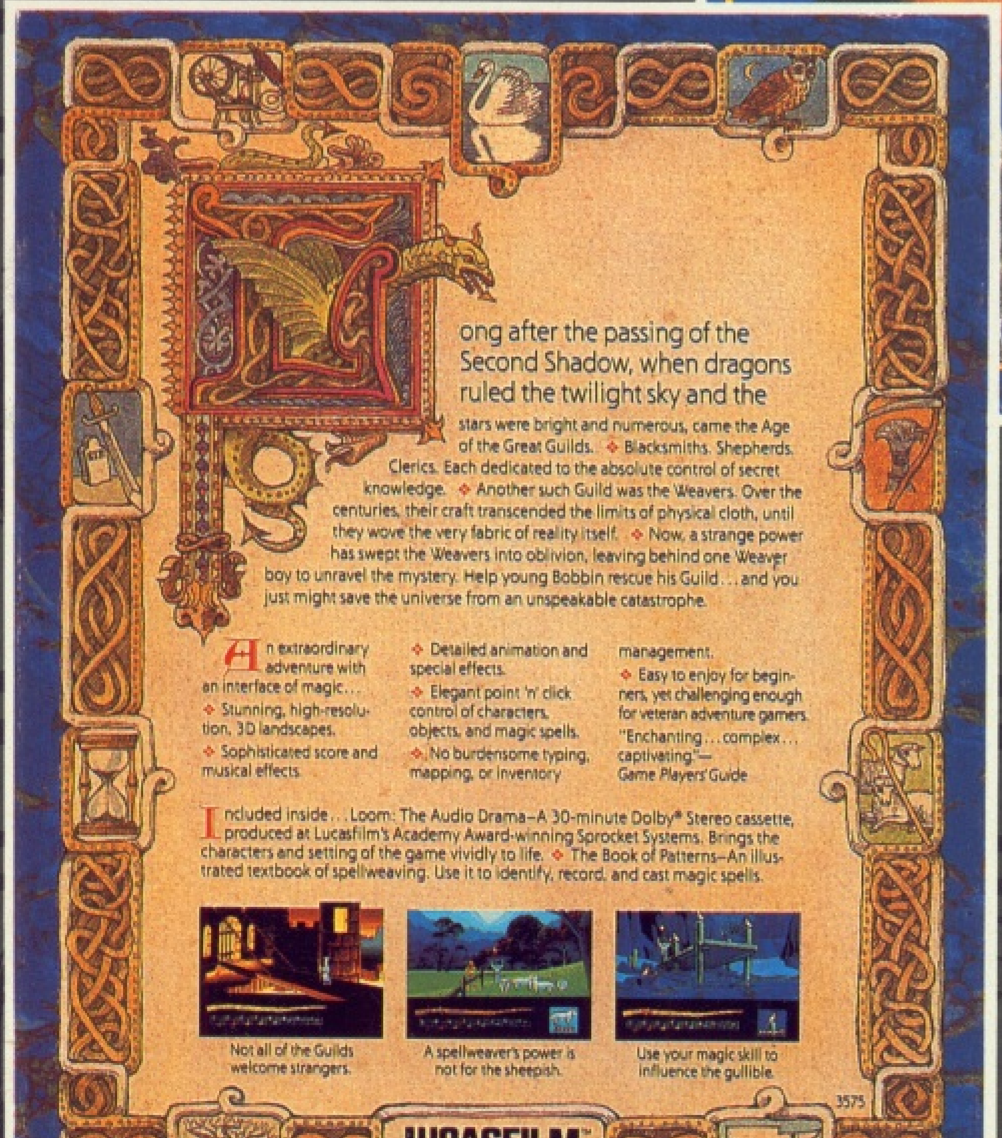
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The German war machine has humbled all of Europe – except Great Britain. Now, the mighty Luftwaffe plans to soften up Southern England for an invasion called Operation Sea Lion. And the RAF must wage a desperate defensive battle against a numerically superior foe.
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❑ Hawker Hurricane.
TWO GERMAN FIGHTERS
❑ Messerschmitt 109.
❑ Messerschmitt 110.
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Long after the passing of the Second Shadow, when dragons ruled the twilight sky and the stars were bright and numerous, came the Age of the Great Guilds. ◆ Blacksmiths. Shepherds. Clerics. Each dedicated to the absolute control of secret knowledge. ◆ Another such Guild was the Weavers. Over the centuries, their craft transcended the limits of physical cloth, until they wove the very fabric of reality itself. ◆ Now, a strange power has swept the Weavers into oblivion, leaving behind one Weaver boy to unravel the mystery. Help young Bobbin rescue his Guild... and you just might save the universe from an unspeakable catastrophe.

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"Enchanting... complex... captivating."—
Game Players' Guide

Included inside... Loom: The Audio Drama—A 30-minute Dolby® Stereo cassette, produced at Lucasfilm's Academy Award-winning Sprocket Systems. Brings the characters and setting of the game vividly to life. ◆ The Book of Patterns—An illustrated textbook of spellweaving. Use it to identify, record, and cast magic spells.

Not all of the Guilds welcome strangers.

A spellweaver's power is not for the sheepish.

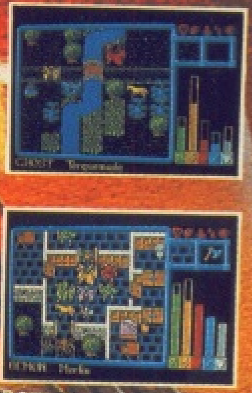
Use your magic skill to influence the gullible.

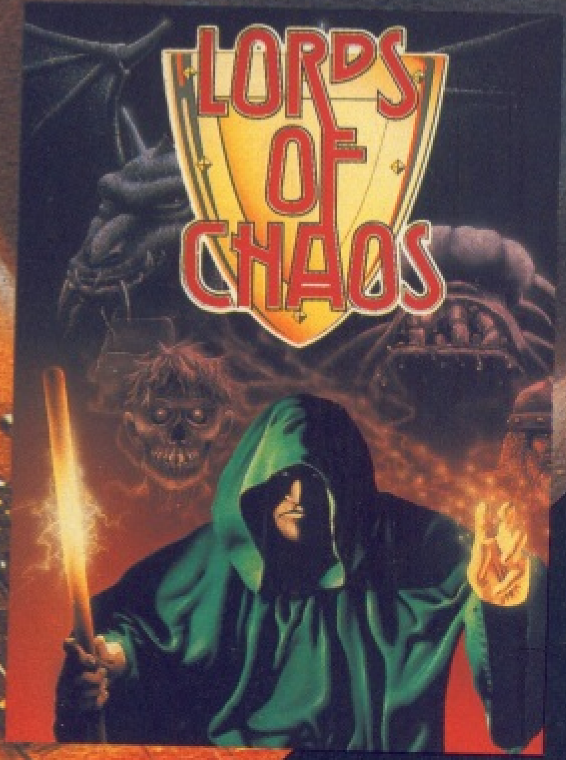
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Take a journey to a mystical land where Arch Mages battle for supremacy of magical new worlds - battle to become the LORDS OF CHAOS.

Produced by the designers of Laser Squad, Mythos Games have packed excitement and strategy into a game bursting with features: 1 - 4 players can battle against each other or highly intelligent computer opponents, make potions, cast up to 45 different spells, collect treasure and fight mystical creatures in this multi-level adventure.

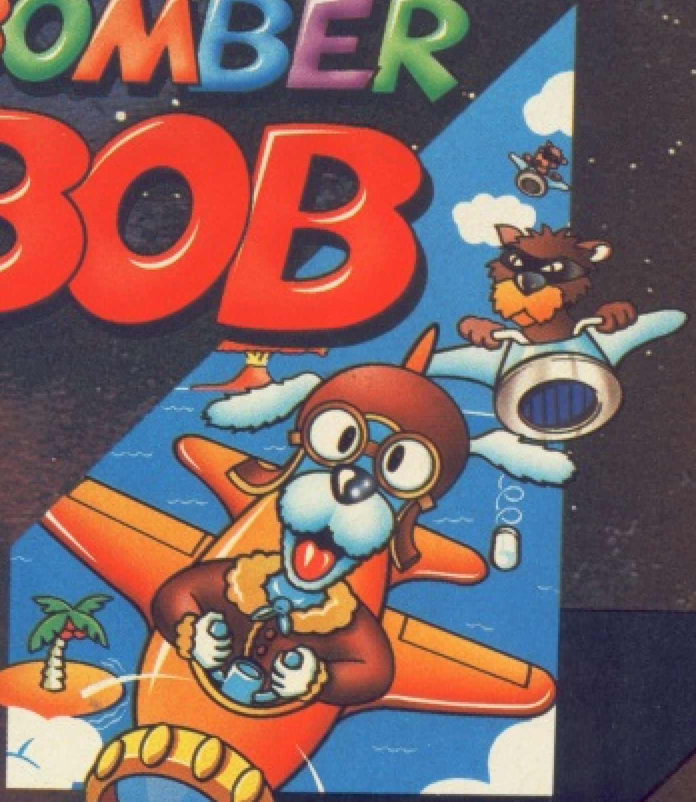
YS "Megagame", Amstrad Action "RAVE", Commodore Format "CORKER".

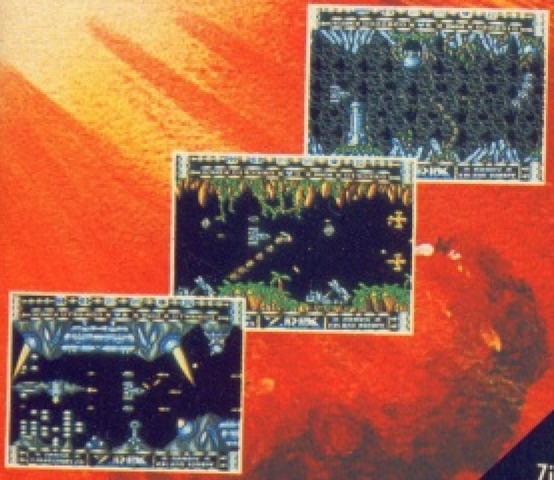
Available on: Spectrum, Amstrad, C64 Cass £9.95, Disk £14.95.

Coming soon on ST, Amiga and PC - £19.95 - ST, £24.95 Amiga/PC.



BOMBER BOB





An outstanding playable shoot-em-up - Ziriax will have you battling your way through 4 gigantic levels of non-stop action. Parallax scrolling, hundreds of sprites, superb music and effects - joystick disintegrating action!

90% Joystick "Megastar", Amiga Kickstart "1" rated, 90% Amiga Joker - these are just some of the accolades Ziriax has received so far.

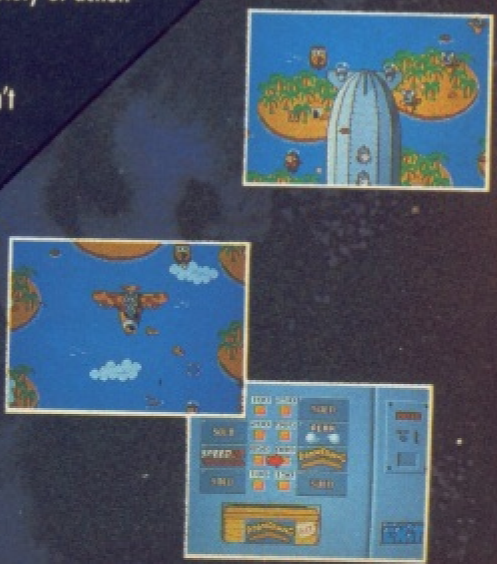
Available for Amiga only - £24.95.

or further details –

Meet Bob - he's cute, has large floppy ears, lovable face and he's got a talent for flying. Brilliant arcade action will have you addicted from the start and plenty of extra weapons, 6 levels and a variety of action will keep you hooked.

"Bomber Bob plays brilliantly - I wouldn't be surprised if it appeared in coin-op form - its THAT good... graphically top class... instantly lovable... 3 cheers for original product!"
CU SCREENSTAR 88%

Available for Amiga only - £24.95.



CU AMIGA



Psygnosis' *Shadow of the Beast 2* is a hard game to crack. Turn to page 108 for the definitive playing guide.

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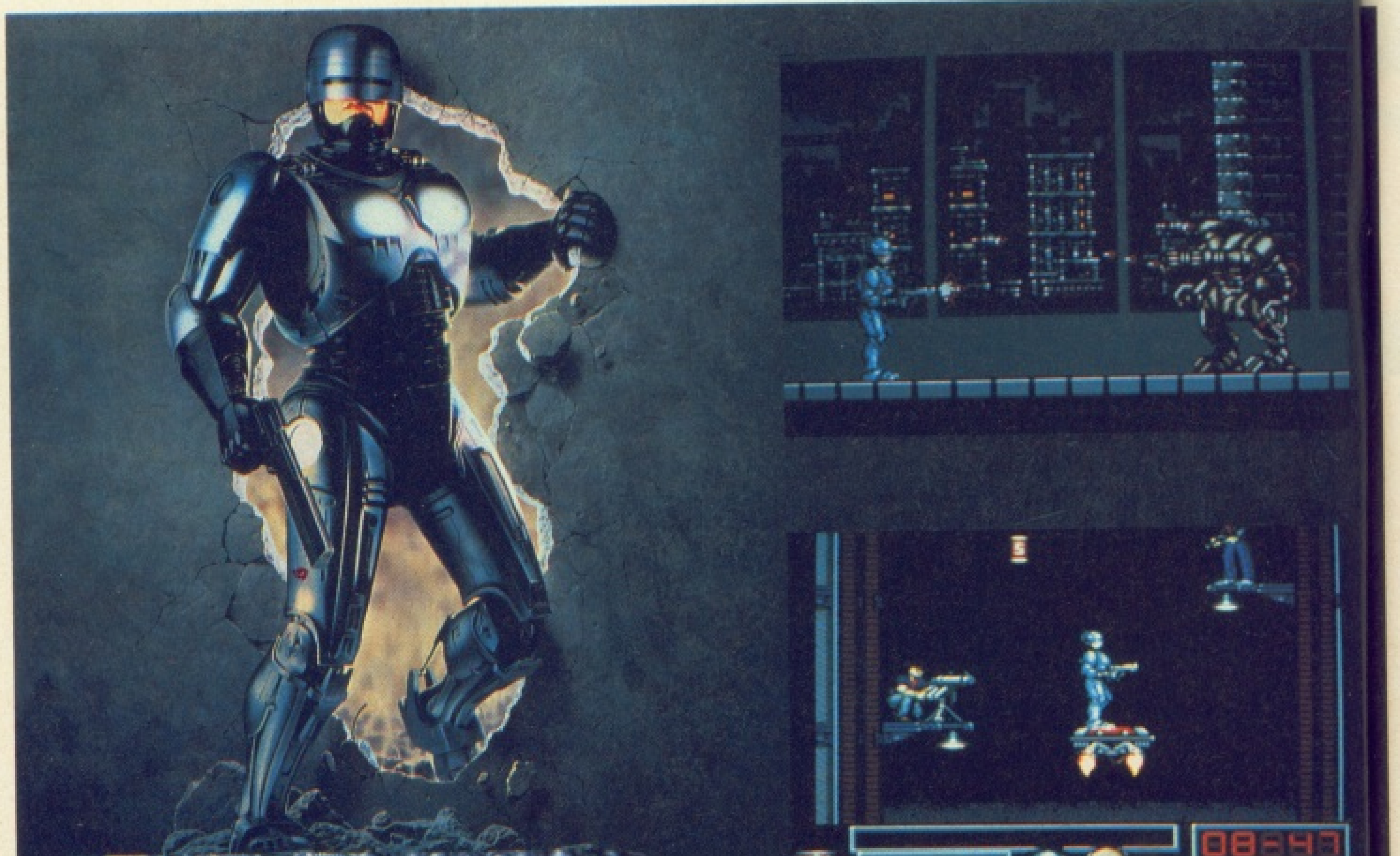
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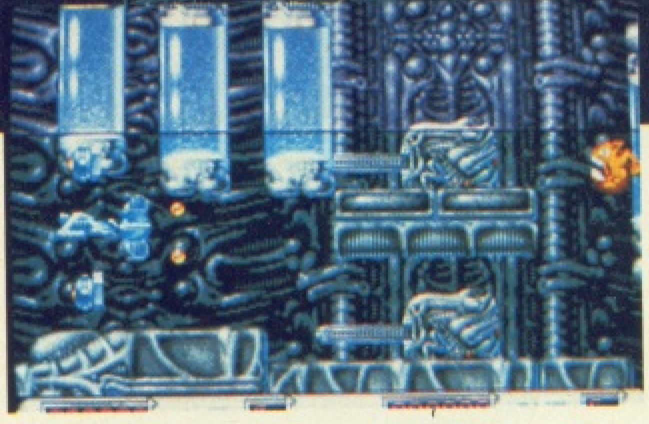
ISS 0265 -721X

ABC 47,091 Jan-June 1990

Member of Audit Bureau of Circulation



Future Detroit is under threat from striking cops, the highly addictive Nuke drug, and OCP's attempts to privatise the city. Only RoboCop can save the day. Turn to page 50 for our review of Ocean's *RoboCop 2*.



Rainbow Arts' frenetic follow up to the excellent *X-Out* proves to be every bit as good as its predecessor. For a full review of *Z-Out* turn to page 62.

SPECIALS

REGULARS

It's raining *Lemmings*. Try to halt their relentless march to doom in Psygnosis' 4 level playable demo on this month's disk.





Spidey spins more than a few puzzles in Entertainment International's great new *Spiderman* game. More details, page 79.





Arnie the car revs up for fun and platform games in Core Design's *Car-Vup* while *Elvira* takes you on a horror adventure to remember from Accolade. Screen Scene starts on page 49.

G A M E S



Robojustice! Shoot first, ask questions later. Play *RoboCop 2* on this month's disk.

THE DISC

RoboCop 2, the hottest licence of the year, blasts onto our disk in a playable demo packed with beat 'em up action and platform fun. Our second great playable demo features 4 complete levels of Psygnosis' great new game, *Lemmings*. 'Stop the world, I want to fall off!'

R E V I E W S

Ocean's RoboCop 2 shoots onto the Amiga and our review desk, along with race track action from **Psygnosis'** Nitro, hack 'n' slash fun with **Virgin's** Golden Axe, and a shoot 'em up to beat them all, **Rainbow Arts'** Z-Out. **Core Design** release their third game, Car-Vup, a cute platform game, **Impressions** start The Final Conflict, and **Electronic Zoo** want to save the Earth in Eco Phantoms. The Queen of Gore makes her Amiga debut in **Accolade's** Elvira adventure game and Spidey spins in for puzzling fun courtesy of **Entertainment International**.

BUZZ

Mindscape build for a better future...

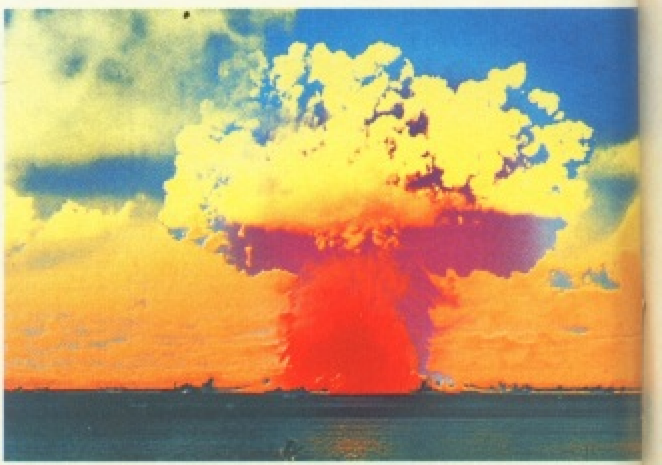
... U.S. Gold try for a violent one...

...Raimi's Darkman grabbed by Ocean...

... Barnes signs for Krisalis...

CYBERCON III

Ricardo Pinto, design guru behind the highly rated, *Carrier Command*, has been hard at work developing a new 3D strategy shoot 'em up. Cybercon III is set in the far future. Mankind has perfected the ultimate defense shield, a multi-billion dollar cybernetic system with an artificial consciousness capable of directing all military operation on a global scale. With pico-second reaction times, the Cybercon defense system erected an impenetrable defensive wall. Scientists continually refined the system until it was all-powerful. Suddenly, and without warning, Cybercon III turned on the populace wreaking nuclear holocaust and destroying nine-tenths of humanity. The few survivors have banded together and launched Mission Nemesis, a plan to infiltrate the secret and heavily armoured base which houses the living brain of Cybercon. Only a single operative can be sent, but kitted out in a suit of power armour he or she might just stand a chance. With over 350 individually designed rooms to explore it's only going to be a slim chance, though. New from USG in the new year.



MURDER MOST FOUL

Delphine want to whisk you back to the 1920s for their next Cinematique interactive adventure. *Cruise For A Corpse* takes place on board a luxury yacht owned by a Greek shipping magnate. In the game, you take the role of Inspector Raoul Dussentier who's managed to blag himself a free cruise on the Med. In true Agatha Christie-style, it's not long before someone cops it. The host has been murdered and his body removed. It's-up to the inspector and player top shed some light on the crime and capture the murderer before it's too late!





The mouse-driven Cinematique system has been updated for the new game and allows you to have conversations with characters and even overhear dialogue. Will you be able to prevent further murders or even solve the crime? Find out in the new year from US Gold.

FILM NOIR

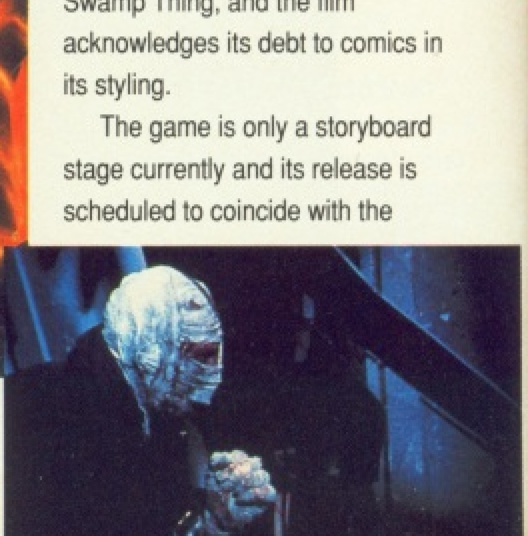
Sam Raimi's pulsing thriller, Darkman, has been snapped up by Ocean for conversion.

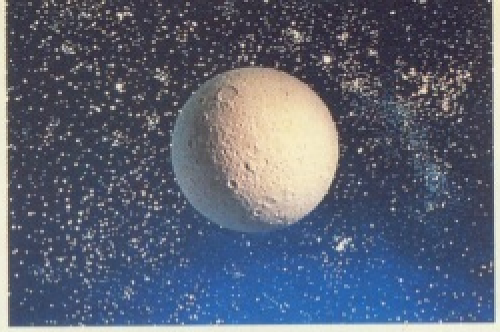
The film revolves around a scientist, Peyton Westlake, played by Irish actor Liam Neeson, who is hideously disfigured by a bomb left in his laboratory. He rebuilds his face using synthetic tissue and sets out to avenge himself. The material he creates his face from has a very short lifespan - it begins to decay after a couple of hours exposure in daylight, so he is forced to hide in the shadows and move at night.



The plot has similarities to early Swamp Thing, and the film acknowledges its debt to comics in its styling.

The game is only a storyboard stage currently and its release is scheduled to coincide with the





PROJECT MOONBASE

Informally billed as 'Sim City on the Moon', Mindscape have snapped up the rights to *Moonbase*, a sim which lets you create a self-sufficient colony on the moon. Having to juggle multi-billion dollar budgets, construct space hotels, mine natural resources, maintain communications, and build fission or solar power stations are just some of the tasks that need to be undertaken as you race to complete what us technos call a 'closed loop environment'. Establishing a base and then managing its growth into a full-fledged, independent colony is not as easy as it sounds. Not only do you have to adapt to a harsh physical environment, but also compete in a highly-charged political arena against a backdrop of economic cutbacks. The decisions you make early in the game will limit the options that are available to you later on. Developed by Wesson International, in conjunction with NASA lunar experts, the Amiga version will be heading your way sometime in the new year.

LEADER OF THE PACK

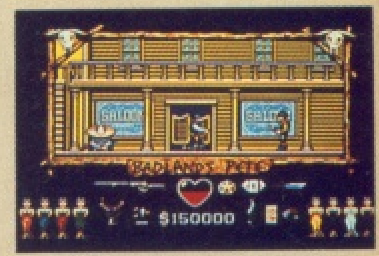
Ol' TC, Officer Dibble, Benny the Ball and the rest of the gang from the classic 60s Hanna-Barbera cartoon show, Top Cat, make their Amiga debut in January. Hi-Tec Sofware secured the license to the popular cartoon character after months of negotiation with the Hanna-Barbera Organization and plan to release a series of adventures if the game proves a hit. With the top ten success of their Yogi Bear game, Hi-Tec are looking to develop further Hanna Barbera characters for the Amiga.

BARNES SIGNS TO KRISALIS



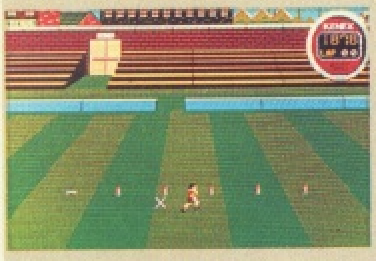
Liverpool and England ace, John Barnes, is set to star in a new computer game from Krisalis. Apparently, word got to the Anfield star that Krisalis's *Manchester United* was a blinder, so Barnesy gave the Rotherham-based softcos the nod. The game's at a very early stage, with Barnes actively keeping tabs on the game's development by helping with the storyboarding. Expect the game to be more arcade orientated to emphasise Barne's flair rather than opting for a strategy angle.

BADLAND'S PETE



You play the meanest six-gun cowboy ever in Badland's Pete, a rootin', tootin' arcade adventure set in the wild Wild West. You must find and rescue the Governor's daughters who've been kidnapped. Watch out as Indians, bandits, rustlers and mountain men all try to stop you. Take nothing for granted as even saloon gals, little old ladies and squaws can turn against you. Featuring horizontal scrolling, 3D graphics and Strip-Amation, where buildings disolve away as you pass through them, Badlands will be out early November.

STRIKER



Originally endowed with the less than rivetting title *Young Soccer Player*, Impressions make the impressive claim that *Striker* is a 'totally different soccer game'.

To qualify for the first team you'll have to prove yourself in training like a real player. Practice heading, volleying, taking penalties, throw-ins and a host of other skills before taking to the pitch. The reason you do this is probably the game's most realistic facet - to earn big money. Striker is released this month, price £19.99

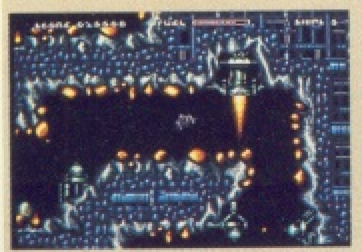
CYBER ASSAULT



There's no news in 3D filled polygon flight, tank or car sims these days, but how about an accurate representation of the human figure? OK, who said male or female?!

Cyber Assault features a complex exo skeleton humanoid called TRAX displaying over seventy faces. TRAX can run, jump, and walk through a 3D universe, but can he make a good salad dressing? No, he hasn't got time! He's been entered in the world's most violent sporting event, a deadly obstacle race. The geometric geezer makes his screen debut in December.

ZARATHRUSTA



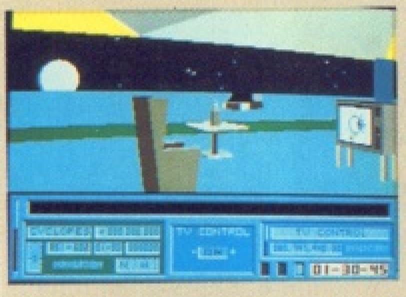
Hewson make a welcome return to the softshops with a title inspired by the classic 64 game, *Thrust*, by Kevin Smith. Zarathrusta pits you against the evil Empire. Linking up with the Resistance, you've managed to capture several dreadnought-class starships. Unfortunately, before you can use them in the planned offensive against the Empire, you need to locate Klystron Pods, an essential power source for the ships. In a suped-up starfighter, you must search the planet for energy pods, hook up with a tractor beam and thrust away! With 32 colours, multi-directional scrolling, 50 levels, watch for this one early in the new year.

RUBICON



May 2011, Koala Island...news reaches the outside world of an accident at a Soviet nuclear power-plant...initial reports are sketchy, but indicate thousands have died. Radioactivity has swamped a 300 mile radius. Nothing is heard for several months, until strange and terrifying mytations are discovered in the area of the radiation leak. Highly dangerous and near stavation, they must be disarmed before they can use their mysterious powers. Programmed by Keith McMurtrie with graphics by Mark Jones, the game features two layer parallax scrolling, 8 levels and 32 colour graphics. A December release from Hewson.

DAMOCLES MISSION DISKS



If you're one of those whizzo types who's been everywhere and solved everything in *Damocles*, Novagen's superior graphic adventure follow-up to the Mercenary, get ready to pull it off the shelf again.

Two brand new mission disks offer players ten new missions based in the same environment. The disks have a novel structure combining special game 'saves' and text displays for mission briefings and solutions which reveal many features in the gameplay which had been previously undiscovered - perhaps because programmer Paul Woakes only discovered them himself recently!

Mission I should be in the shops now, with Mission II to follow in January both priced at a tenner.

ARMOUR-GEDDON



The latest in state-of-the-art blasting is on the way courtesy of Liverpool software house Psygnosis.

A beam weapon capable of obliterating everything's that's left on an earth that's already undergone a holocaust through nuclear war threatens to finish the job completely. The only hope is to deploy all the armoury left at your disposal in an all-out assault. Take control of tanks, bombers and helcopters and use the sophisticated array of weapons and defence systems at your disposal.

Armour-Geddon features fast vector graphics, a massive play area and a serial link which allows you to link your Amiga with a friend's. Bad puns notwithstanding it'll be in the shops after Christmas.

BUZZ

Mirrorsoft successfully hunt the Predator...

... U.S. Gold prepare to kick ass...

...Ocean's smashed TV...

...New Hardware for old...



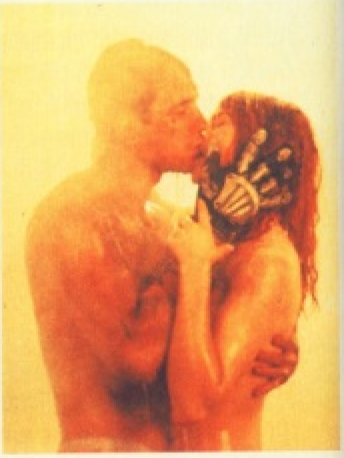
CYBERSOUGHT

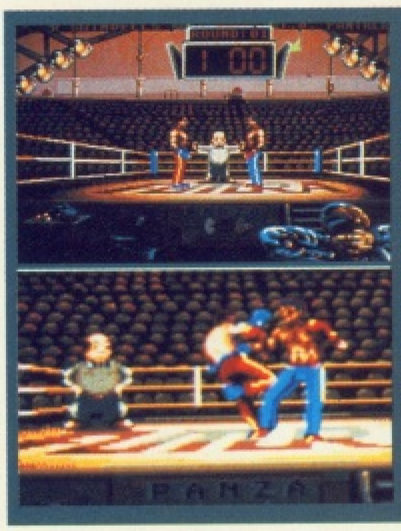
The race is on to license Richard Stanley's critically acclaimed android thriller currently showing around the country.

The low-budget debut concerns a dismembered Mark 13 cyborg, a killing machine which begins to reconstruct itself from domestic appliances before going on the rampage.

The film is currently under consideration with several companies, though sources suggest that Mirrorsoft may emerge as the most likely contender.







KICK START

French software house Loriciel has created a new label for simulation and strategy games and its first release if based on the no-holds barred sport of kick-boxing.

The game licences the name of Andre Panza, the world champion, and has been produced by digitising hours of him in action. Train during the day before proceeding to compete against eight computer opponents in front of a capacity crowd.

ADS, an acronym for *Advanced Destroyer Simulator*, is also set to appear around the same time. Programmed by the creators of *Sherman M4*, the game is set in WWII allowing players to re-enact battles from the Mediterranean, the North Sea and the English Channel.

SMASH AND GRAB



Ocean have stumped up the readies and signed up Smash TV, the hit Williams coin-op. Set in the near future, game shows have taken on a much more violent appeal. If you thought appearing on the Generation Game was tough, wait 'til you see what you have to do on Smash TV! Locked in a room, you've got to fight it out with a gang of baseball bat wieding boot boys who have one single aim: to beat the hell out of you. While a state of out-and-out war is going on around you, the player has to collect prizes, credits and power-ups without getting pasted. No wonder this game has taken more 50 pences off the CU crew than any other coin-op in recent memory. And all this for the chance of owning a Made-in-Taiwan fondu set! Look for this one in the new year.

LET US PREY

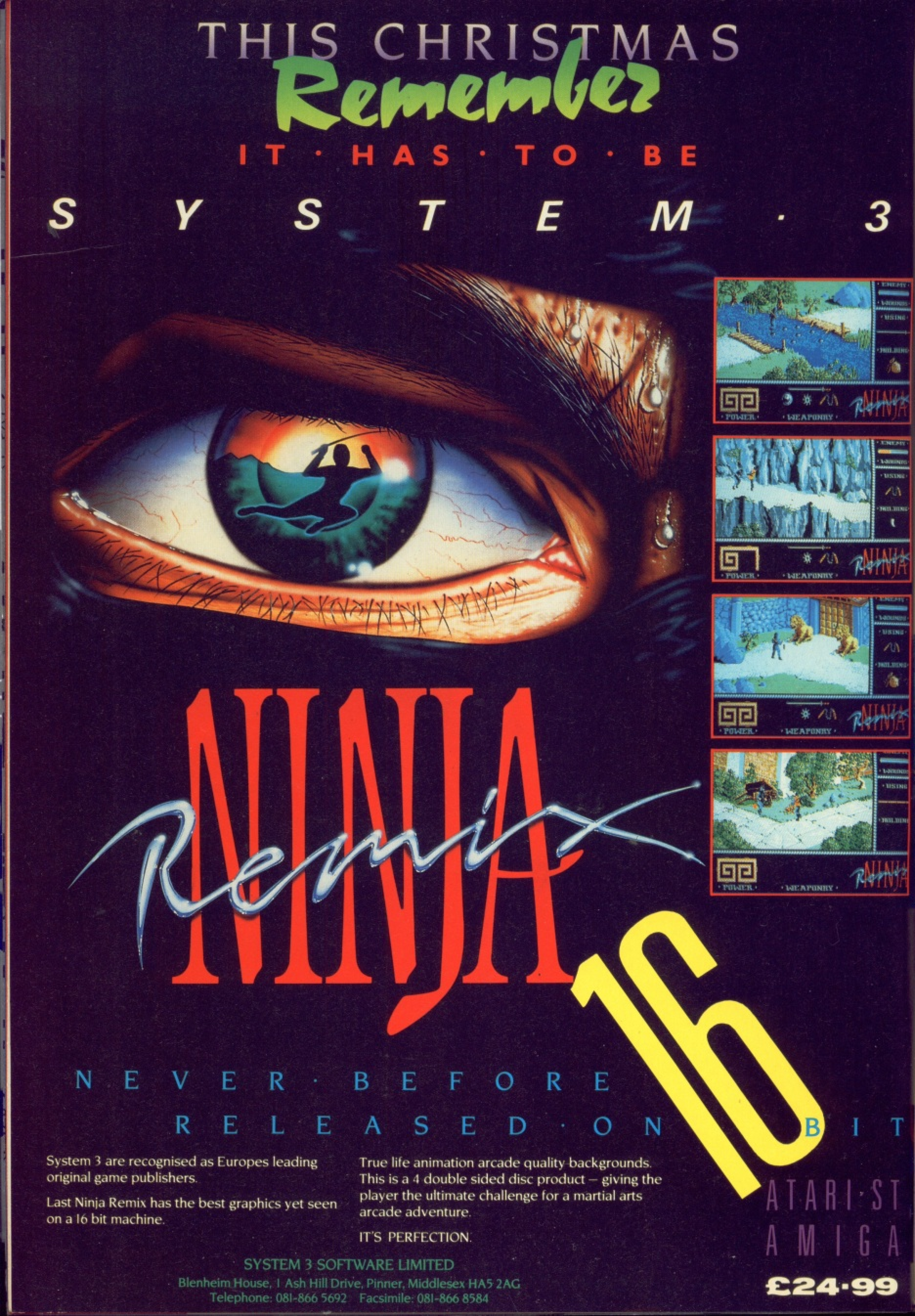


Predator II returns to you monitors next year with the news that Mirrorsoft have licensed the sequel to the now-you-see-it suspense thriller featuring the man-hunting alien.

Predator II continues the theme, minus Schwarzanegger, in downtown LA in the midst of a violent dug war between Columbians and Jamaicans. Bodies are piling up everywhere, but some of them are motiveless and violent beyond belief.



In the game, to be released on the Imageworks label, you play a cop called in to clean up the streets and solve the murders via the slightly uninspiring method of a 3D scrolling shoot'em up.


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BUZZ

SIM CITY GRAPHICS



Maxis Software have developed two add-on graphic sets for Sim City. Ancient Cities and Future Cities lets players build cities using the architecture and technologies of six different times and places. Choose from the Wild West, Future Europe, Ancient Asia, Medieval times, Future USA or a Moon Colony. As Maxis commented when contacted by CU, 'Why settle for being a measly mayor when you can be a medieval monarch, or live on Earth when you can plan your own utopia on the moon?'. Also, the sets can be used to superimpose each of the six new locations on Sim City's pre-built cities opening up possibilities such as Medieval Detroit or Wild West Tokyo. Out soon from Infogrames.

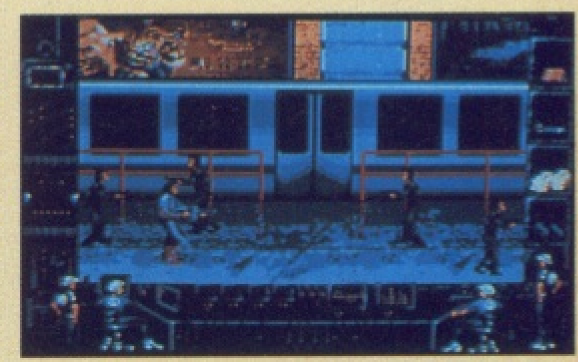
S.T.U.N. RUNNER



Domark's conversion of the high-speed Atari coin-op is approaching fast. STUN stands for Spread, Tunnel, Underground, Network which neatly sums up the constituent parts of this breakneck arcade racer. Created using the same 3D system as Hard Drivin', the places you in the seat of a vehicle with the object of racing through a network of tunnels avoiding collisions and destroying opposition gangs bent on stopping you.

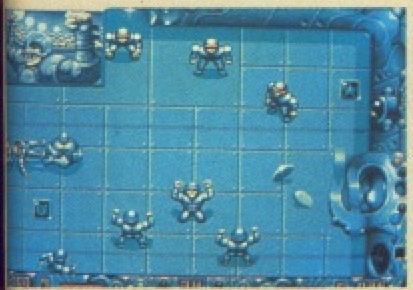
S.T.U.N Runner could well repeat the critical and popular success of Hard Drivin'.

CRIME WAVE



The President's daughter has been taken hostage by a ruthless and powerful crime syndicate. As the country's top agent, you're called in to smash the criminal organisation and rescue the girl. Kitted out in state-of-the-art shoot 'em up technology, you must face wave after wave of psycho gangsters. Mortar fire, bazookas, machine gun fire and ninja stars are only some of the weaponary you'll have to face. Originally developed by Access in the States, the Amiga version has been developed by the Code Monkeys from Blighty, and features digitised between-level 'motion graphics' which help illustrate the story so far. Arcade action from US Gold, out soon.

SPEEDBALL 2





The Bitmaps last game for Mirrorsoft promises to be even bloodier than its predeccesor as the violent future sport makes a welcome return in Speedball 2. The player acts as both player and manager and can select individual players to build the best team possible. The sequel features a host of new weapons, points for nobbling the opposition and bonus points for hitting targets other than the goal. Designed by the Bitmaps, with graphics by Dan Malone and programming by Rob Trevellyan, Speedball 2 is out in December. Read the review next month.

PRINCE OF PERSIA



If the old Sinbad films are your idea of classic movie action then Prince Of Persia could be right up your disk slot.

Author Jordan Mechner who wrote Karateka way back in the mists of time, has produced animation fight sequences for this mystical Asian adventure working from hundreds of old movie clips. The results, Domark claim, are awesome.

In true heroic style you have to rescue a beautiful princess from the clutches of an evil, 'sexually deviant' (that's what it says here) Grand Vizier. Well it's nothing if not original...

BIG GAME FISHING

Ask people to name the most boring sports simulation possilbe and they'll probably say fishing. In fact fishing produced possibly the greatest big name tie-in in the history of gaming when Jack Charlton's Match Fishing appeared some years ago. This version, from Italian software house Silmunodo, lets you taste the thrills of life as a professional fisherman, and if it proves too much of a strain, you'll be able to take a 'simulated vacation' on a South Sea island with the money you win.

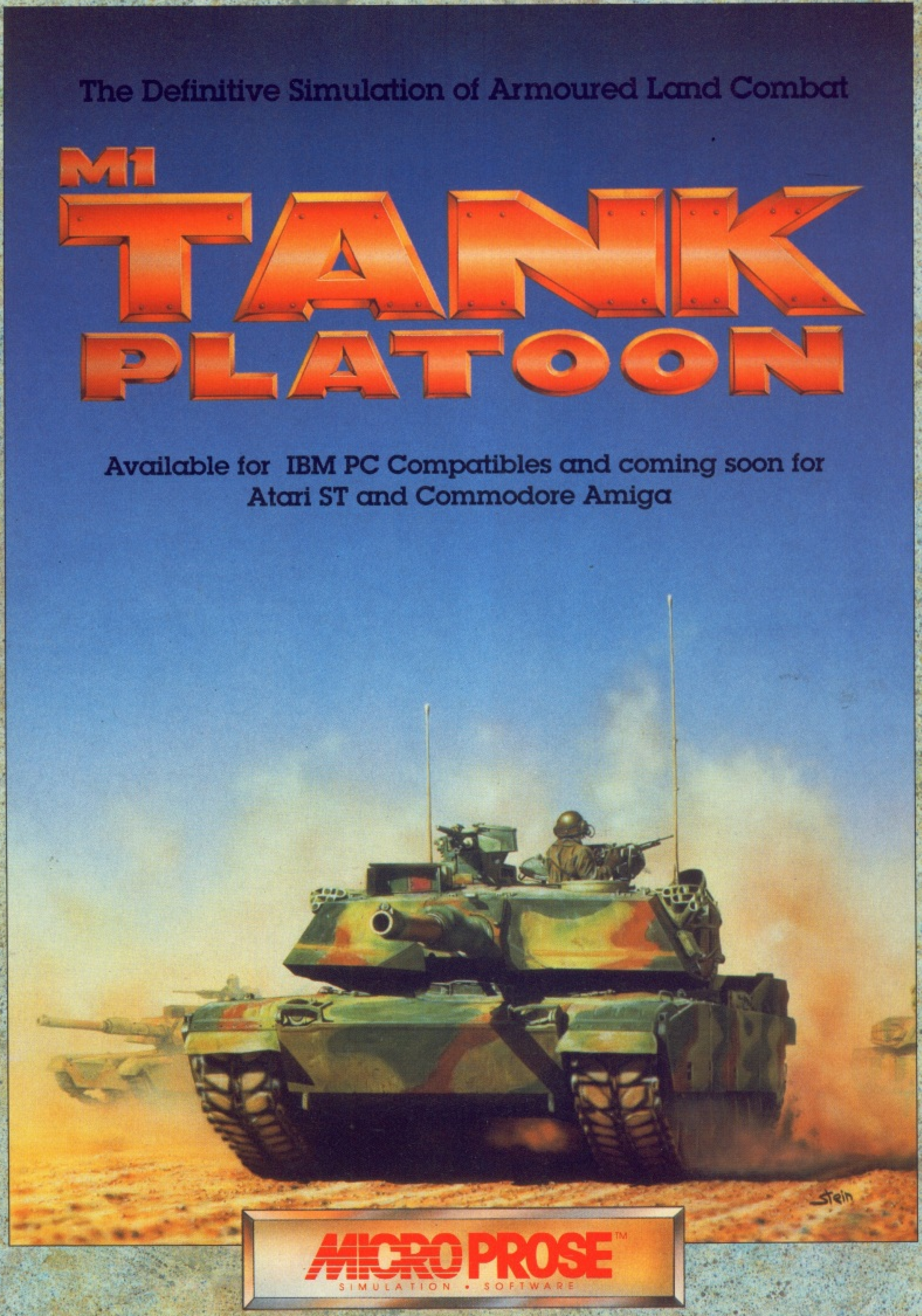


OBITUS Lost in an alien world, you must fight your way through a kingdom divided by war into four shires. Trolls, dwarves, knights, wizards and kings abound and all are out for blood! With 400 in-game characters to interact with and a game area featuring mazes, caves, castles, abbeys and dungeons, expect a few late nights with this one. Mixing role-playing adventure with hack 'n' slash action, Obitus is out now on the Psygnosis label.





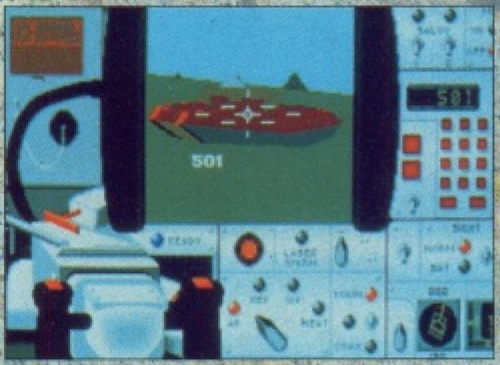
CARTHAGE You play Diogenes, commander of the Carthagian forces ranged against the full might of the Roman Empire. Mixing arcade action and strategic warfare, Carthage requires quick thinking, strategic planning and expert chariot skills if you're to fight off the Roman army. Using fractal graphics to display the African territory and control screens, the screen can be flipped to a third-person 3D view of Diogenes' chariot races as he clashes head on with Roman charioteers. Written by David Worrall, of Lombard RAC Rally fame, Carthage is available now.



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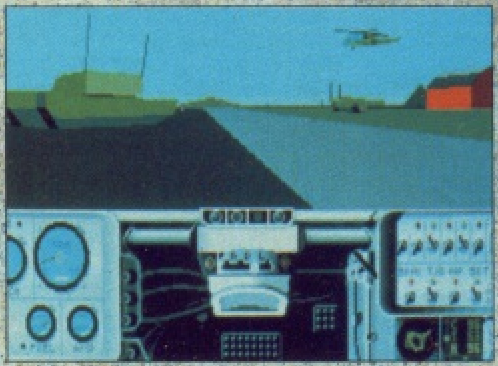
M1 TANK PLATOON



▪ **Leadership.** Each of the 16 men in your tank platoon has his own battlefield skills and abilities. Improving with experience, promotion and decorations, your chances of success increase as your platoon become battle hardened.



IBM SCREEN SHOTS SHOWN. ACTUAL SHOTS MAY VARY



▪ **Strategic and tactical command.** Plan your winning strategies, giving orders to your platoon of tanks, calling in airstrikes and artillery. At any moment you can 'jump' into the thick of the action, taking over direct control, as commander, gunner or driver of any tank.

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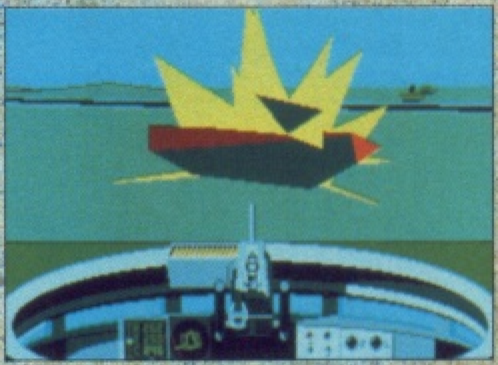
▪ **High-tech war.** Laser rangefinders, depleted uranium penetrators, wire-guided missiles, reactive armour, air support and artillery make M1 Tank Platoon the most comprehensive, up-to-date simulation of armoured land warfare available for your home computer.

M1 Tank Platoon was released for IBM PC compatible machines in October 1989;

"MicroProse has surely excelled on this one: it's all there, from superb playability through great attention to detail to one of the best manuals I've seen in a long time. The competition should watch out, as this one's going to take some beating." *** PC Leisure Spring '90**

" I can't really fault M1 Tank Platoon as it's definitely MicroProse's most comprehensive simulation yet." 87% C&VG Nov '89

"The most frighteningly accurate tank sim we've seen." 926 Ace Dec '89



▪ **Endless variety.** Fight during the day, at night, in snow, mud, rain or clear weather. With thousands of battlefields and millions of situations and you get endless enjoyment. Decide between single battles or an entire campaign.

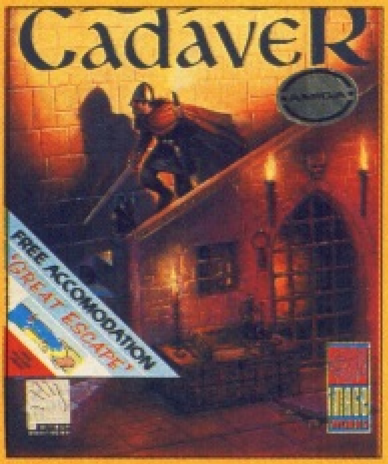




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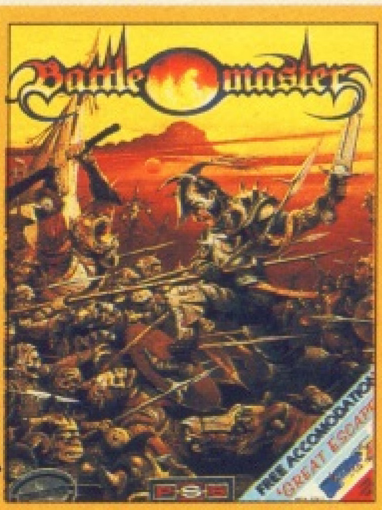
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CADAVER



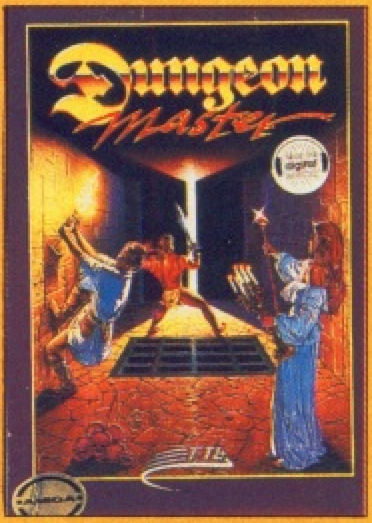
BACK TO THE FUTURE II



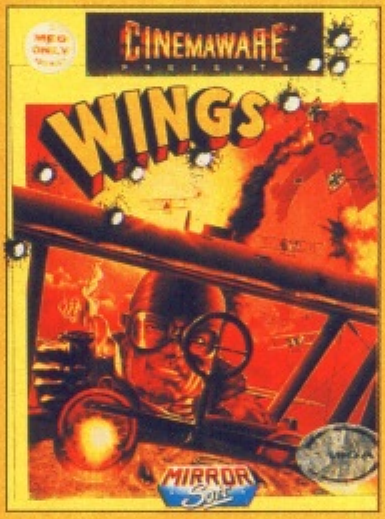
BATTLEMASTER



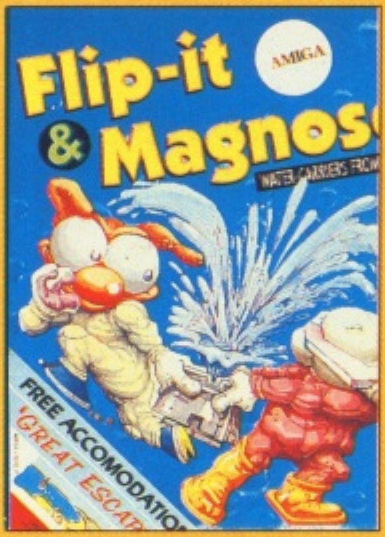
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VOUCHER

Please accept this SPECIAL OFFER VOUCHER from CU magazine for a free Mirrorsoft gift redeemable against purchase.

BACKCHAT

LETTER OF THE MONTH

DULL GAMES

I have owned an Amiga 500 with 1.2 Kickstart since 1987, and before that I had a C64 for three years. The prime reason for upgrading was that I thought the games would be much better on the Amiga. They certainly look and sound better, but they cost more and aren't half as much fun to play. Examples of dull games on the Amiga are *Rotox*, *The Lost Patrol*, and all of the Don Bluth games. To cure this rapidly spreading disease of 'nice game shame about the gameplay' I can think of two cures:

1 Convert more of the old 64 games like *Nemesis The Warlock*, *Warplay*, *Paratrooper*, *Who Dares Wins*, and *River Raid*. I know that if someone was to release *Nemesis The Warlock* on the Amiga I'd buy it, despite the silly price I'd probably have to pay.

2 CU can take its responsibility towards the games playing community and start a competition for the best game concept. The readers could send in drawings and text ideas to give an overall idea of the game, then you could get the Bitmaps or some other talented development team to do the programming. I would have thought that this could be a real money-spinner for the software houses, as the games could become massive hits!

I have been reading CU since 1986, and you have improved my English no end, so please try to help me with this as well.

Bjorn Augustsson, Trollhattan.

I agree that it would be nice to see some of the older 8-bit games on the Amiga, but only if it doesn't stop development teams from employing new ideas and breaking new ground. However, it would be nice to see the likes of *Combat School*, *Green Beret*, *Uridium*, and *Typhoon* making their 16-bit debuts. As for your comments on CU giving advice to development houses, I don't think they need it! None of them consciously writes a bad game, and I'm sure that they wouldn't waste up to eight months developing a title in the vain hope that a complete no-hoper would sell. People like the Bitmaps, Bullfrog, and The Assembley Line are all working on new products that look stunning, and you have to admit that the newer stuff to hit the Amiga is destined to be looked upon as classics one day.

A lot of the 64 games haven't survived the test of time. I still own a 64 and use it quite frequently but most of the games in my collection look very dated. The perfect solution would be to release the older games on budget unless they were really worth full price (which many aren't), and the developement costs probably wouldn't be cover ed by its sales, costing the software house a packet. Still, a few software houses are re-releasing or re-writing the older stuff (Ocean are preparing an Amiga version of the classic *Head Over Heels*), but don't expect games such as *Nemesis The Warlock* – which didn't exactly set the 64 world alight – to make it to the Amiga.

LENGTHY LOADING

Mark Patterson's review on *Wings* is accurate, but one thing he didn't mention about the game is the amount of disk changing you have to do whilst playing it. I've had *Wings* for about five weeks now and really enjoy playing it. However, I just seem to get into it when I have to change disks.

When a game gets a good review, we should also be told about any bad points, such as disk swapping and slow loading. After all, we are the ones who buy these games which are ranked so highly by Mark.

Mick Walker, Morley.

When Mark reviewed Wings, he used a machine with two drives, so this meant that the swaps were not noticeable. However, he did spend some time with just the basic Amiga set up with one drive, and whilst the swapping was annoying, he didn't think that it detracted from the gameplay that much. Still, I have to agree that Cinemaware games aren't quite as enjoyable with only one drive, but the team is making a concerted effort to minimise unneccessary swapping in the future.

DIY GAMES

I have been reading your mag for months, and find it keeps increasing in quality with superb reviews and lots of additional features. Now to my main point, I have created a wonderfully wacky and cute character called LiloBibo and I have bought the AMOS system and would appreciate a bit of advice. I would love to write a game starring my character using AMOS, so can someone tell me how to get started? Also, once I have written my game where would be the best place to get it published, and how would I get it copyrighted? I'm sure that there are thousands of people out there in the same boat as me, so please answer my queries.

G. Oldham, Sheffield.

You've got off to a good start by buying AMOS! And all I can suggest is that you read the manual to explain why you're stumped. As for publishing the AMOS-written game, don't expect the likes of U.S. Gold, Ocean, or Mirrorsoft to take them, as their games are coded without the likes of AMOS and, besides, to tell the truth, it couldn't measure up in terms of technical ability. However, Database software, the makers of AMOS, run a competition to find the best AMOS-created games, and by sending your completed LiloBibo game to them, it may appear on one of their compilations in the future, earning you a few quid in the process. If you used AMOS to create your game, you could only copy-

WRITE TO CU, 30-32 FARRINGDON LANE LONDON EC1R 3AU

right the character's name, because the actual coding was done using Database's system.

TOO EASY?

I have only just started reading your magazine. For months I read one of your competitors, which was okay, but didn't have quite the depth of games coverage which CU has. Anyway, getting to the point, a few weeks ago I purchased *Midnight Resistance* from the normally superb Ocean. Within a week, I had rescued all six of my family and sat through a rather drab end sequence. I do not consider myself to be an excellent games players, and I have battled hard with games like *Xenon II* and *Nebulus* getting nowhere fast – but I keep returning. Because I am at school, I cannot afford to shell out twenty odd quid a month for games that won't last very long. Why do so many software houses produce games which are relatively easy to complete?

Wayne Smithies, Chelmsford.

Software houses don't deliberately release easy games. During its development, it can be very hard to judge a game's difficulty level. Most of the houses use testers to play the games for hours looking for bugs and defects. The testers are usually fairly good gameplayers and are quite proficient in spotting mistakes. What a tester considers to be too easy could be impossible to you, so a happy medium has to be struck. If possible, try to test out games before you buy them, as this will save you a lot of money. Many softshops will gladly demonstrate a game for you, and if they won't, take your cash to somewhere that will.

CUT PRICE QUERY

I have just bought an Amiga after months of solid saving, and I am set on buying as many games as possible. I have recently bought *Rainbow Islands*, *Escape From The Planet Of The Robot Monsters*, and *Kick Off II*, and I am very happy with them. However, because I don't get a huge amount of pocket money (I'm still at school), I can't buy as many games as I'd like, so I have started buying budget games to boost my collection. There are some good games out there, but most of the cheap ones are rubbish and not worth the disk they come on. I have bought *Out Run*, *Bionic Commando*, and *Leaderboard* which I am very happy with and would probably even pay full price for, but some of the games I have bought are awful, and a waste of money. Please start a budget column soon to inform us of what cheap games are worth the dosh. I want value for money, and I'm sure that I'm not the only person who would like to know what's hot in the world of budget games.

Peter Skinner, London.

No sooner said than done! As of next month, we'll be providing the definitive lowdown on budget software, with reviews on the best budget titles in the softshops. How's that for efficiency!

AN OZZIE WRITES...

I would first like to comment on a problem I have with the incompatibility of 1.2 and 1.3 machines. I have two Amiga 500s – lucky me. They both have a 1.3 ROM, but they come with different versions of Workbench. I think this means I have an early and up to date version of the 1.3 ROM.

Some demos I have will only work on the machine with the outdated ROM. On top of that they will only work if copied on the outdated machine. I have a couple of games – such as *Double Dragon II* – which will only work on the early machine. Why am I having these problems? Who is to blame for them?

I would also like to comment on the sale of Amiga games. My friends and I find it really annoying to find certain games on top of the chart, just because of the strength of their names. *Robocop* certainly did not deserve to be in the charts for 18 months, and neither did *Chase HQ* merit a spot in the top ten. Most of the large software companies can afford financially to put out a mixed bag of conversions and licences. Games which I think should do well are ones like *Ninja Warriors*, *Bomber* and *Stunt Car Racer*. Games like these are true works of art which programmers take hours polishing.

Thanks for the great mag and keep up the good work.

Kyne Sedgman, Australia.

A lot of ROM problems stem from developers writing on outdated systems and making clever use of their specific ROM. This can then lead to problems on machines that may have certain facilities missing, and this means that you get incompatibility between Amigas. For the most part, these problems are solved during play testing, but if a deadline is tight it may slip by and into the shops.

As for your comments on licences, I think that you're being a bit harsh on Ocean. OK, so *Chase HQ* isn't that great, but games like *New Zealand Story* and Graftgold's brilliant conversion of *Rainbow Islands* more than make up for them. That said, yes, games like *Stunt Car* are good, but you get more than your fair share of awful unlicenced games, too – I could name at least a dozen off the top of my head.

READERS' REVIEW

Have you ever read one of our reviews and thought, 'What a load of tosh'? *For The Record* lets you put the record straight and win a free game, worth £25, into the bargain. If you've bought a game and think it's scored too highly or marked too low, write your own review and send it in to *BACKCHAT*.

OUT PLAYED

I cannot believe how Player Manager scored only 94% in the April issue of CU, I think it should have received at least 4% more.

For a start each team is unique with unlimited numbers of randomly created players. Their individual attributes range from pace, resilience and stamina to shooting, tackling and goal keeping abilities. Age ensures no man lasts forever, yet there's always the possibility that a new 18 year old can fill the boots of a retiring star player.

Being able to influence each player and mould him into an essential part of the team is fantastic, and one of the most satisfying features of the game. You get to know each player's characteristics and they almost become friends, the realism is really that great.

Of course no management game is complete without a transfer market, and this one is very lively, ensuring you must act quickly to gain the best deals. Place your has beens on the list, but selling them may involve months of waiting and changing their fee.

Keeping a player happy involves more than just winning matches. There are injuries, contracts, disciplinary points and training which can make or break a new player. Treat him well and he'll live a life of devotion to the club, otherwise he'll request a transfer or refuse to sign a new contract!

Endless team tactics can be created within minutes and, as each team is different, you're sure to need them. All the computer teams use a variety of strategies from long balls to the 'if in doubt, chop him down' type play.

The game falls into the 'must buy' category. It's well worth the asking price of £19.95 and I must have spent over a hundred hours playing this brilliant piece of software!

Forget all the others, this is THE management game to buy and one of the best Amiga titles ever created.

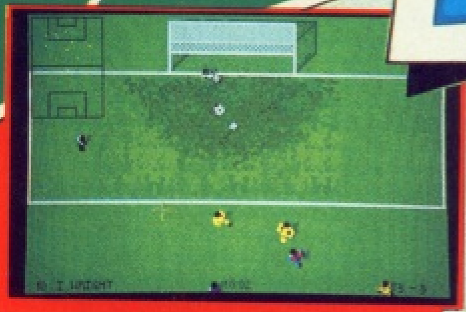
Stuart Hardy, Sheffield

Praise indeed from Stuart. *Player Manager* is one of CU's fave footy games, too. Andy, our designer, has been known to play this one for ten hours at a time.

KICK OFF 2

A NEW DI[...]E SOCCER SM[...]

Amiga Screen Shots





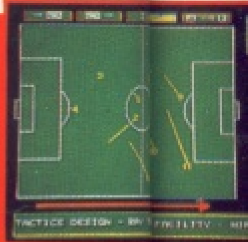
- BLISTERING PACE
- PIXEL PERFECT PASSING
- SUPERB TACTICAL GAMEPLAY

KICK OFF 2 greatly enhances the gameplay of KICK OFF, winner of the THE GAME OF THE YEAR in the U.K., and similar awards right across Europe. A host of new features have been added to the ones that enthralled players the world over.

* Full size multi-directional scrolling pitch with the players, markings etc. in correct proportion.
* 1 to 4 players option. (Amiga and ST only)
* 2 players TEAM option against the computer or 2 other players. Hundreds of players each with a unique combination of attributes (stamina, pace, etc.) and skills (passing, shooting, tackling, etc.)
* Instinctive Kick Off joystick controls to dribble, pass, shoot, head or chip the ball and do sliding tackles.
* Set piece. FREE KICKS including dummies and the ability to dip the ball or bend the ball round a defensive wall.
* 9 types of corner kicks with full control of shot power. Long and short throw ins.
* Team selection from a squad of 16 with substitution and a choice of tactics.
* League and cup competitions with Extra Time, Injury Time and sudden death penalty shoot outs.
* Facility to view, edit and save the Action Replays and create a Golden Shots disc.(Excl. IBM & CBM 64)
* Facility to load Player Manager teams and tactics for a single or league game.
* Red and yellow cards, 16 different referees, injury time and a host of features to create an atmosphere for a game which is real fun to play.

ST ACTION - The best game ever to grace the ST. Highest accolade I can give.
AMIGA USER INT - The best computer game ever 97%
THE ONE - Ultimate soccer simulation. 96%
THE ACE - Brilliant. Buy, Buy, Buy. 930.
AMIGA FORMAT - Best footy game to have appeared on any machine. 94%
ST FORMAT - What a game! Gem to play. Magic. 90%
C & VG - Championship winning material. 95%
GAMES MACHINE - Probably the best sports game ever. 92%
COMMODORE USER - No other footie game can touch it. 90%
AMIGA ACTION - Surpasses all other football games. 93%
POPULAR COMPUTING WEEKLY - Nothing short of brilliant.
NEW COMPUTER EXPRESS - Computer football event of the year.

AMIGA & ST £19.99 EXP. AMIGA £24.99
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An International class player takes charge of a third division club as Player Manager. His brief is simple **-Bring Back The Glory Days.**

His success depends on his playing skills on the pitch and managerial skills in devising winning tactics, aquiring the right players from the transfer market and building a team worthy of the highest honours.

* Unique facility to design and implement your own tactics.
* Over 1000 individual players, each with a unique combination of attributes and skills.
* A lively transfer market. Haggle for the best deal.
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The Player Manager brings the every day realities of a manager's life, his talents as a manager and a player, his triumphs and his failures into a sharp FOCUS.

ST. ACTION - A stroke of pure genius.
THE ONE - An exceptional football management simulation, Astounding depth. Most involved, rewarding and playable.
THE ACE - Successfully blends challenging soccer management with frantic end to end arcade action. 920
NEW COMPUTER EXPRESS - The sheer depth is incredible. A definitive management game.
COMMODORE USER - At last a management game that requires true management skills - a winner. 94%
ST FORMAT - Brilliant. 93%
AMIGA FORMAT - Enthralling and addictive. 93%
ZZAP - Best football management game ever written. 92%

AMIGA - ST £19.99

DIMENSION IN
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THE FINAL WHISTLE
Amiga - ST £12.99 (Rel. Nov.)

Raises the skills required and gameplay of KICK OFF 2 to new heights.

Two extra kits.
Look at any player stats. (attributes and skill) before selecting squad.

Totally new corner kicks with full control of the power, height and trajectory of the ball.

Enhanced throw ins and penalty shots.

Provision to flick the ball in the air and do a blinding header or a spectacular overhead kick.

New two players team mode. Player 1 in position or nearest to the ball and player 2 in position or keeper.

Linesmen and referee on the pitch.

A new player attribute FLAIR. A player with a high level of flair will try a solo attempt at the goal.

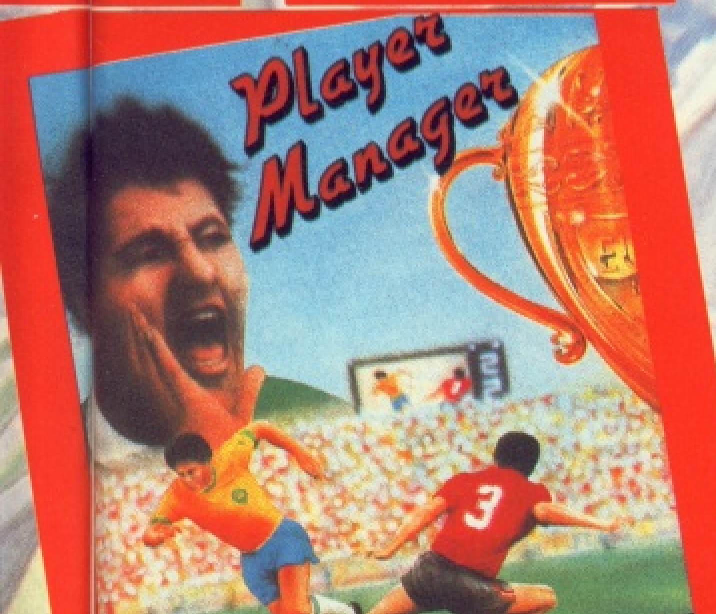
4 new pitches - Wembley - Icy - Muddy - Non-League

And Lot's More

WINNING TACTICS (£6.99 - Rel. Nov.) - A collection of tactics for use in Player Manager or KO2 with full explanations.
RETURN TO EUROPE (£9.99 - Rel. Dec.) - Three European cup competitions. UEFA cup - European Cup - Cup Winners Cup.
GIANTS OF EUROPE (Rel. 1991) Best teams of Europe on one disc.



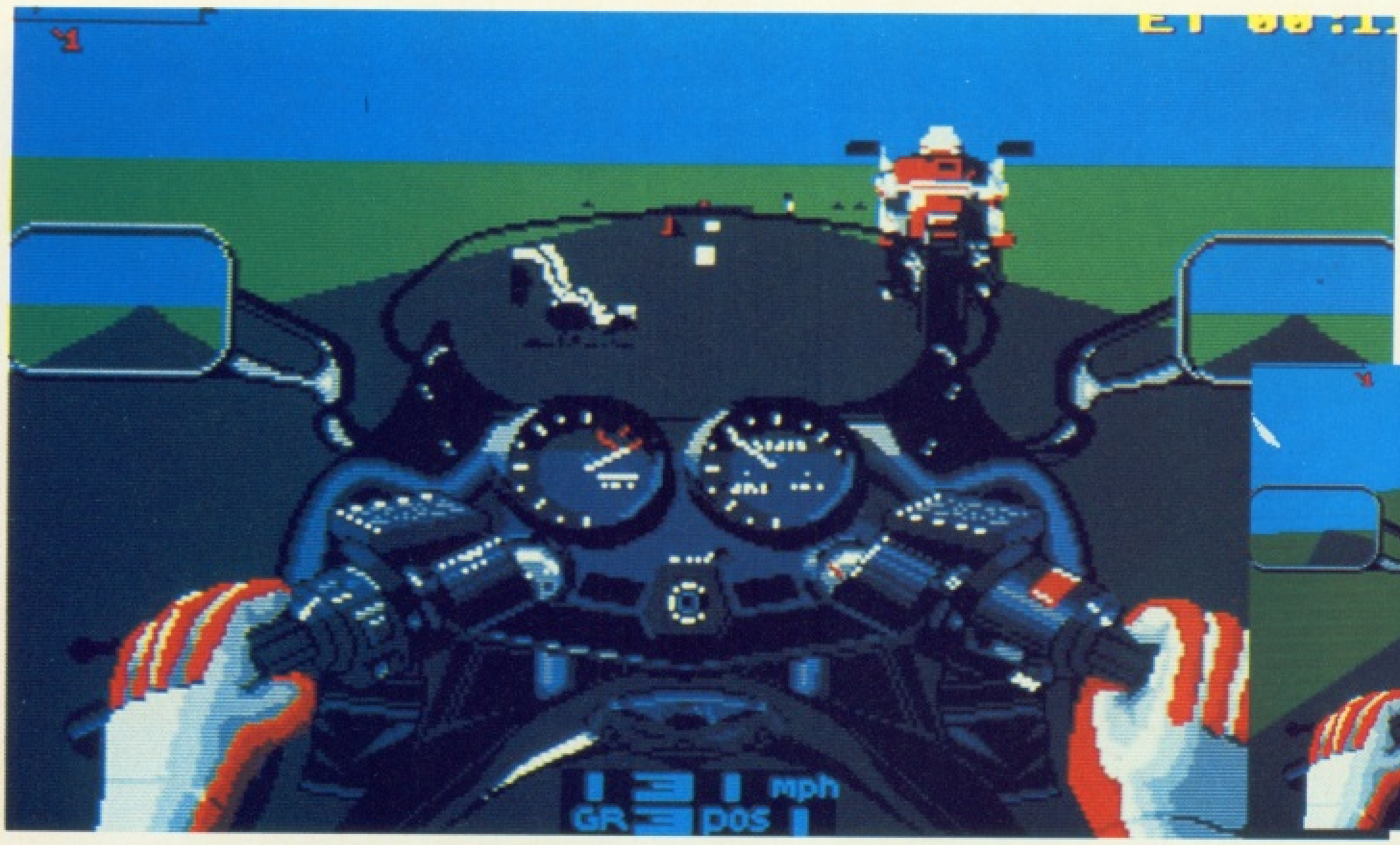






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Judging by this early version, you may be lulled into a false sense of security by the sight of a calm open road. Oh, and watch out for wandering gnus.

THE ULTIM

With so many ribtickling games to his name, you'd be forgiven for wondering why Chris Gray is doing a motorbike sim. Tony Dillon slips on his biker's leathers and enjoys a spin along the prototype

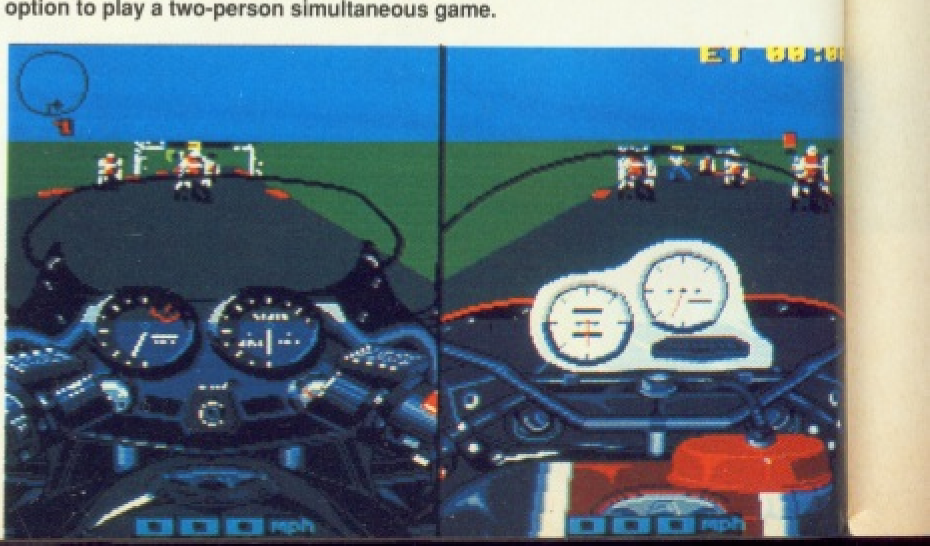
A racing bike simulation is something that hasn't been attempted in quite a while, not since *TT Racer* from Digital Integration appeared five years ago on the Spectrum. Mindscape hope to kick the whole thing into touch with *The Ultimte Ride*, the first true 16-bit, over the handlebars bike racing sim.

REVVING UP In production for the last 16 months, the game is very close to completion at time of writing. Already quite playable, it is based on the pretext that 'anyone can play a *Super Hang-On* type game where you can take every bend at top speed. *Ultimate Ride* is for the game player that likes to exercise their skills'. Designed and coded by Gray Matter Inc., authors of *Fiendish Freddy*, *TUR* is the baby and brainchild of native Canadians Kevin Hoare and the infamous Chris Gray (author of the classic *Infiltrator*) and playing it at this late development stage, I have to say I quite enjoyed it.

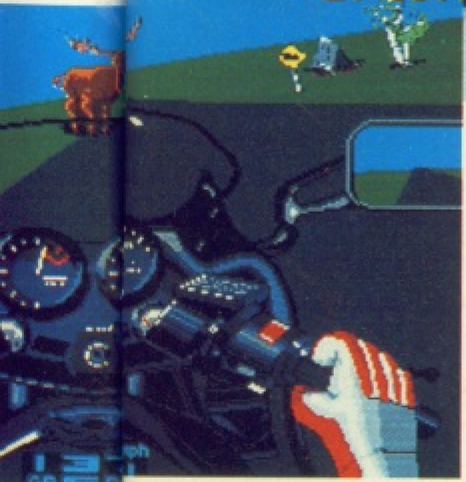
HANDLING As with any simulation, a hefty amount of research has to be carried out to make the game as authentic as possible. Obviously in terms of straight facts it's simple to recite a string of numbers, but making the simulated bikes handle like their real counterparts is another story. Gray Matter have spent three months so far purely on generating the right feel for each bike. By extracting vital information from magazines, interviewing racers and riders and running test runs with the six bikes in the game, the authors were able to build up a near perfect picture of how each bike performed. The factors used to calculate the overall handling characteristics included the adhesion (how well the bike holds the road), engine



Rather than present you with an endless and pointless stream of technical information, *Ultimate Ride* just tells you exactly what you need to know about the bikes, such as how fast it can go and how well it handles. And, as you can see below, if you want to play with a pal, it gives you the option to play a two-person simultaneous game.







The start of the lap and you're in fifth place. All other information is displayed on the dashboard of the bike which, incidentally, is an exact copy of the real thing.

In *The Ultimate Ride* you'll be given a choice of six bikes, a variety of tracks based upon real-life courses (which can be customised), and even a choice of tyres. . . .

PATRIOTS ANONYMOUS

As well as the obligatory world tour of race tracks, there are six national street races, complete with landmarks and roadside objects typical to that country. For example, in Japan, don't be too surprised if Godzilla wanders onto the scene. Completing each race presents you with an attractive animation complete with that nation's stereotypical character. Complete the race in England, and you'll see your biker go into a curry house and buy a Tandoori. Of course, in England it tends to rain quite a lot...

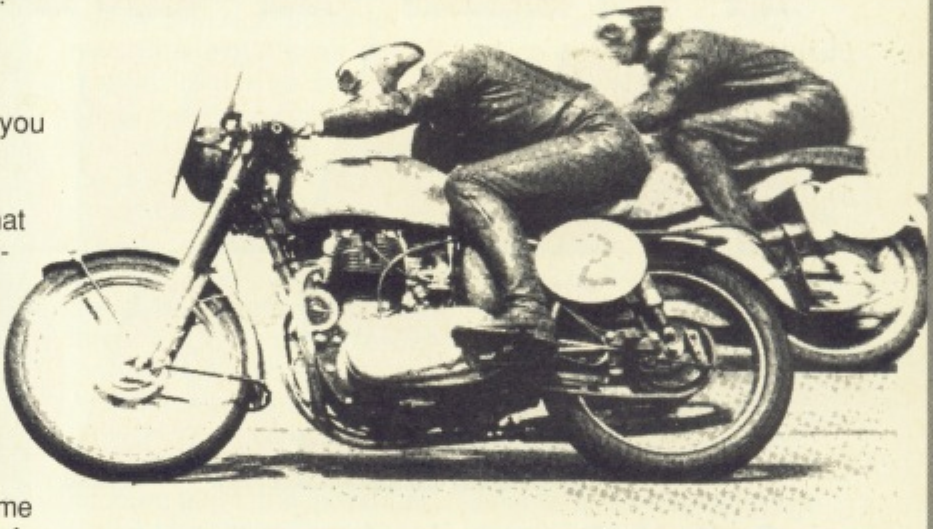
MATE RIDE



power through the red line and Torque curves and overall bike mass.

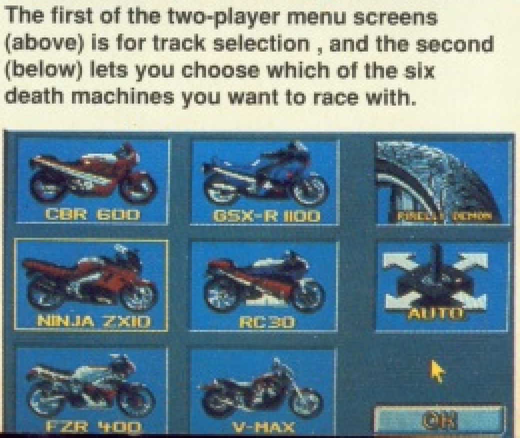
VROOM WITH A VIEW Obviously, the graphics play a very strong role in creating realism and authenticity in a game like this, and Gray Design's graphic designers – namely Nick Gray, Rob Anderson and Dennis Turner – seem to agree, judging by the fact that the graphics in uncompacted mode take up 15.5 megabytes of memory. To create a real-looking 3D environment, all objects, such as roadside items and other vehicles, are sprite based positioned on a polygon landscape. Each of the 70 sprites in the game is software scaled in real time to give an impression of distance and is rescaled 24 times between horizon and near view for a more fluid movement effect. All of the sprites can be turned into silhouettes to speed up the screen update, taking it from around 10 frames a second to a speedy 14 – faster than a CD-I running in motion video mode. Each of the sprites is also drawn at nine different angles, to match the tilting effect of the horizon when you turn a corner.

NOISE POLLUTION To get that 'gutsy' motorbike roar, a digitised sample was used. Apparently, Chris Grey borrowed a friend's Suzuki GSXR-1100 and raced down Oakville High Street at 143mph at 2.30 a.m. with a tape recorder strapped to the exhaust'. Some people will go to any lengths for authenticity!





The first of the two-player menu screens (above) is for track selection , and the second (below) lets you choose which of the six death machines you want to race with.



RACING FACTS

***1** The first two-wheeled vehicle powered by a petrol engine was invented by Daimler and Maybach. Their creation was called the Einspur and was patented in 1895.*

***2** The first official bike race was held in 1904. Britain entered three people and the race was held in the Isle of Man. The winners of this contest went forward to the first international race held a year later in Doudan. The organisers were the Autocycle Club of France.*

***3** By the end of his career, Barry Sheene's legs had been almost totally reconstructed. Thanks to the addition of metal pins and braces, Sheene could actually walk when others would have been crippled for life.*



TRACKSUIT MANAGER LEAGUE

Goliath Games look set to score yet another goal with their latest management simulation. Tony Dillon blows the whistle.

Goliath Games have established quite a name for themselves in the field of sports strategy games, and *Tracksuit Manager League* - not to be confused with *Tracksuit Manager '90* - promises to be their finest hour.

The obvious question to ask is how do you improve on an already near perfect product? *TSM* was acclaimed as one of the most accurate football management sims. Simple, you add some great animations and increase the game's statistics. For example, *TSML* has a full national football timetable, plus European and Nations cups. There are 88 English league teams, 50 non-league teams, fifteen Scottish cup teams and over 235 European clubs. As well as keeping track of these, the game also has detailed records on over 1600 individual players. Phew.

NEW IDEAS The idea to develop a new TSM game came from an earlier product by Goliath director, Doug Mathews. *The Double* was a national league management game but, although well designed, ran too slowly to be enjoyable. Going back to the drawing board, Goliath decided to develop a football game combining the best features of *The Double* with the speed and presentation of *Boxing Manager*.



Some novel features are



A view from the start of the game. The players run out onto the pitch in time honoured tradition. One of the new graphic treats.

TOP FIVE POTENTIAL LICENSES

1. Lou Macari's Casino
2. Way of the Exploding Fists (Arsenal - Man United co-license)
3. Brian Clough's England Manager (FRP)
4. Wimbledon's Missile Command
5. Paul Gascoigne's … nah!

The whole football management scene began six years ago with *Football Manager* from Addictive Games. It was quite basic with simple strategy and unrealistic results. But it was new and original, and fired the industry into creating a dozens of clones, one of the best being *Football Director* from D+H Games, awarded a Screenstar four years back. So where does it go now? Multi-player managerial games seem to be the next step forward.



Again, the new graphic features come into effect. The players, looking uncannily like the Beatles, climb aboard the coach which then drives off to an away match.



Elton Welsby he isn't, but this is how the scores from other matches will be presented. A tad more interesting than watching the teleprinter on Grandstand.

also going to be incorporated, like the ability to resign from your club. Yes, that has been done before, but you've never been allowed to continue in the game and look for another club. Applying to manage another club results in a full interview and eventually you might be offered the job. That's just one of many new options but, of course, we can't give them all away.

DESIGNS ON REALISM Design of the game began over six months ago, just as *Subbuteo* (also by Goliath) was nearing completion. This time has been taken up mainly with research into team line-ups and performances to ensure that *League* is as accurate and realistic as possible. When we 'bench tested' *TSM* against ten real matches, it got the correct score for seven of them, and predicted the correct goalscorers on three. All this is possible with the incredible Mathew's Artificial Intelligence program that can play complex game strategies which take into account team and individual player statistics to make the game as realistic as possible. To accompany the AI Goliath



Your office, with phone, diary-cum-address book, files and intercom.

are also adding more detail to the text commentary that runs with the match.

PLAYING FOR LAUGHS The gameplay will be similar to *Boxing Manager*, with all menu screens depicted graphically such as your office screen – a close up of your desk with a notebook, files and telephone. There will also be stacks of animated sequences, such as the players climbing into the team coach. Goliath are hoping to create several animated highlights of the matches as they happen, to illustrate the on-screen commentary. Quite how the graphics will fit in is undecided as the game isn't far past its initial development stages.

IN THE MEANTIME *Tracksuit Manager League* will hopefully appear in February, but just in case you can't wait that long, *TSM '90* is now available from Electronic Zoo. It's an updated version of *TSM*, complete with full '90-'91 stats, priced at £8.99.



Using your brand new push button phone. Ominous, isn't it?

ARTIFICIAL INTELLIGENCE

The Artificial Intelligence system employed in *League* is nothing more than a revamped version of the original TSM system, but brought up to date. In the match section of the game, the system originally ran in one dimension (the ball could only travel up and down the pitch). Now the game runs in three, allowing for movement up, down, left and right, as well as bringing the height of the ball into consideration. As Doug Mathews explains: 'Previous football games have never been totally realistic. As we intend to run the text commentary with a full graphic display of the game, we need an authentic system to work with.'

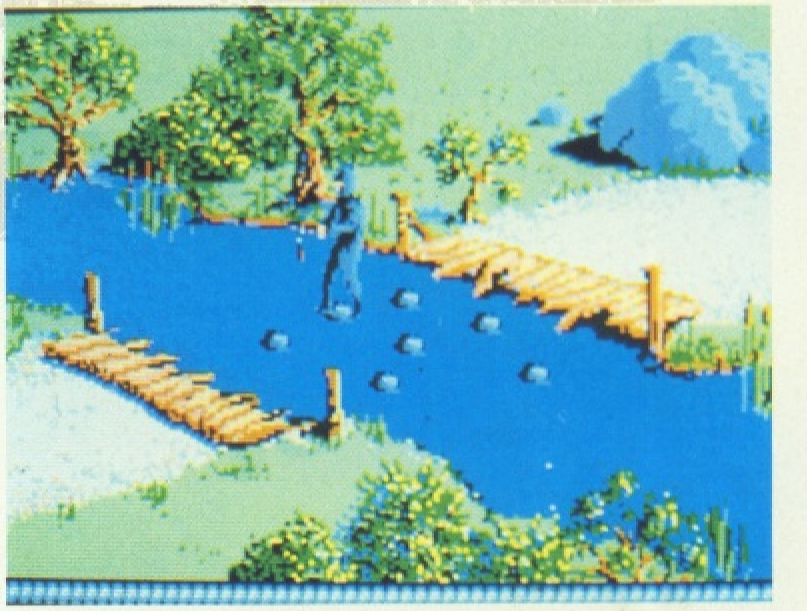

EPIC
PUGH '90

NINJA REMIX

The Amiga version of *The Last Ninja* has been a bigger 'on-off' affair than the marriage of Jack and Vera Duckworth. Now, however, System 3 are set to release a vastly improved version of the original concept in the form of *Ninja Remix*.

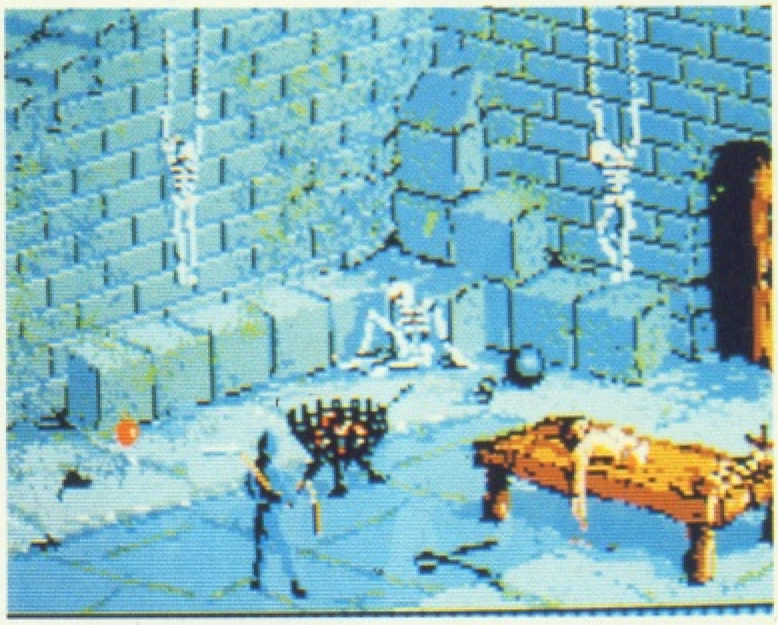
It's been over five years since the appearance of *Way Of The Exploding Fist*, one of the first home computer karate beat 'em ups (the first being Bug Byte's tedious *Kung Fu* – complete with wire-frame characters!), and arguably one of the most influential home computer games ever. Not only did it spawn a host of clones (including *International Karate* which was also by System 3), but almost every type of martial arts spin-off imaginable. Only a year later, the first *Last Ninja* game appeared from System 3, combining strategy, armed and unarmed combat, and some of the best graphics ever seen on a C64, setting a new precedent for graphics on the machine. Through complications, *The Last Ninja* was never released on the Amiga, but that didn't stop *Ninja 2* from appearing. Programmed and marketed by Activision, it was still released under the System 3 label to average reviews from the critics. *Ninja Remix* is being created to redress the balance, restoring System 3's reputation.

Ninja Remix is based very loosely around the original *Last Ninja* game, taking a few of its best ideas and inte-



Left: You need to combine different jumping styles to cross the river. The river's too wide to scale in on leap so you'll have to jump from stone to stone.

Below: System 3 claim to be 'extremely pleased' with the dungeon stage. It was also one of the hardest levels to put together. It will include things like rats scurrying about chewing on severed limbs.

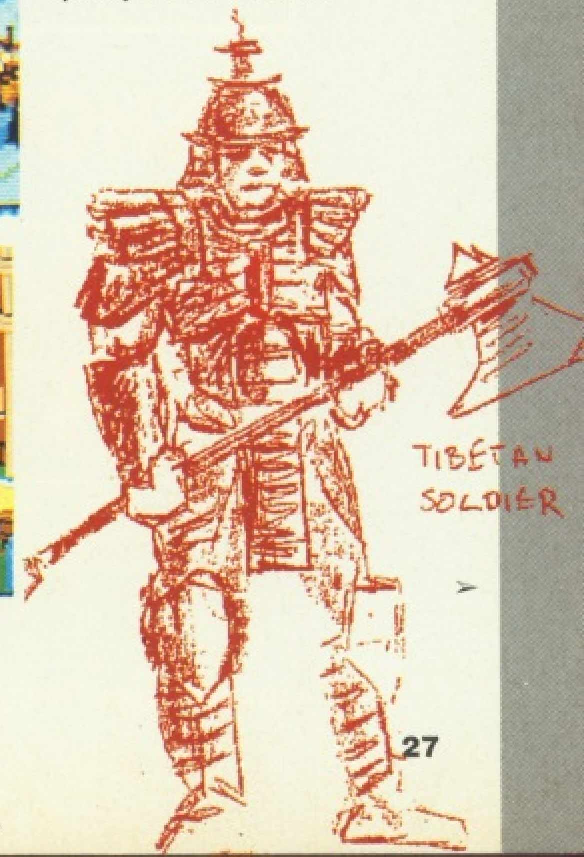


Below and Bottom Left: Sketches are used to plan the look of each bad guy. The graphics would then be transferred onto the Amiga. The next stage involved animating the characters, which proved extremely difficult and tooke a long time to perfect, depending on the complexity of each character.

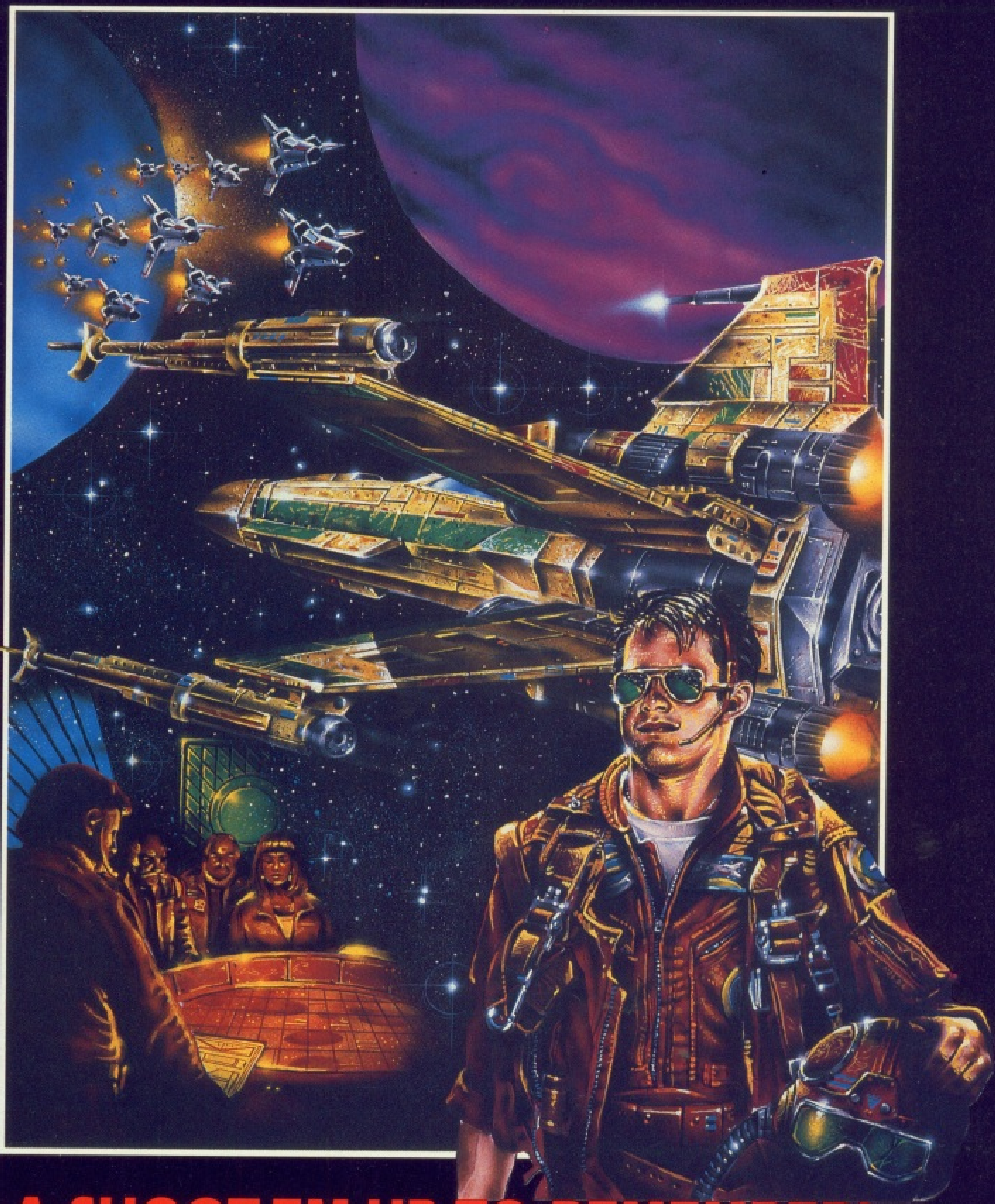






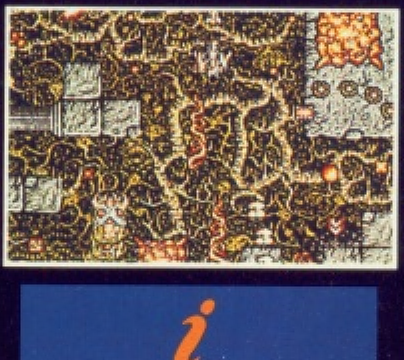


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NINJA REMIX

grating them with a host of new ones. Level one is the Wastelands. Here the main problem is overcoming a large oriental dragon, located right at the end of the level, which is easily recognisable to anybody familiar with the 64 version of *Ninja 1*. However, the new features and problems will stump people who regard themselves as experts on the original 8-bit *Ninja* games.



Though he might not appear in the game, this sketch of a Barbarian is very detailed when you consider it's only a rough that will probably end up in a bin.



The same goes for the priest. The sketches have to accurate for the graphic artist to get a sense of proportion on the characters, as well as making them as interesting as possible.

THE PLOT

The island of Lin Fen is home to the Shrine of the White Ninja, a place where Ninjas gathered in safety and where the sacred Koga Scrolls were hidden from the rest of the world. One night the island fortress was invaded by a treacherous band of assassins who slaughtered the Ninjas and captured the scrolls. It's been ten years since you, a young acolyte, escaped the slaughter and now you crave vengeance. Setting out to avenge the deaths of your brothers and regain the sacred Koga scrolls, your task will not be easy.

Remix will contain six levels, each one containing between twenty five and fifty screens. The first, the aforementioned Wasteland, will have roughly cut paths which leads to the sprawling cliffs of level two, the Wilderness. At last, the palace finally comes into view, and the first step to reaching it is through the gardens, which are full of enemy troops. Entrance to the palace is through the dungeons which run beneath it, and these dank rooms contain skeletons and half-eaten corpses. The last two levels centre on the massive palace and inner sanctum – the latter only be accessible through a hidden passage.

When you enter a screen any object that's present will flash briefly, indicating its location. Some objects such as weapons and apples (which restore energy) will crop up frequently during the game, whilst other items need to be hunted down. In addition, ninjas can pray for guidance in special shrines where they can pick up tips on the nest object to collect.

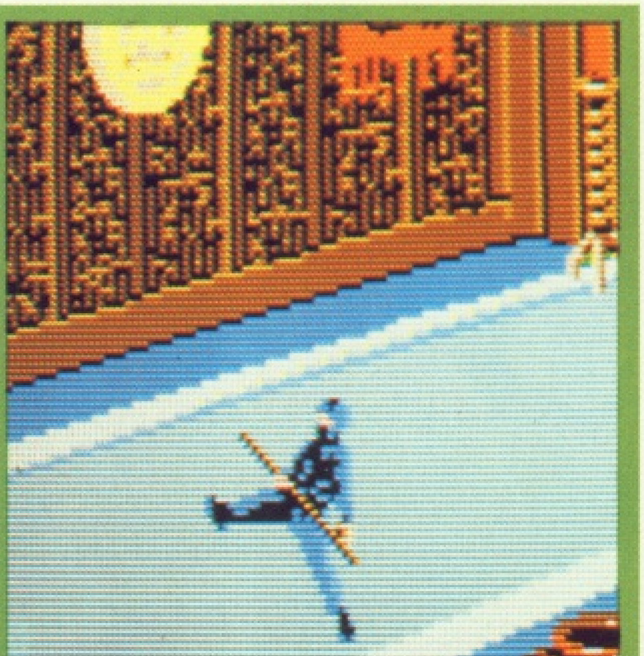
INSPIRATIONS

As with the other *Last Ninja* titles, it seems as though inspiration for the graphics have been drawn from Japanese-style movie making. In particular, Akira Kurosawa, whose films include classics such as Ran and Yojimbo, proved a useful reference source. The palace gardens and the fortress levels bear testimony to this. The gardens are neat and clipped, but with a variety and colour that make for an original style. The fortresses are decorated with huge vases and complicated wall designs.

The foreground graphics are based on characters and clans from Japan's history. There are barbarians, who are slow and strong, priests who are fast and fight well, and about a dozen other characters who make up the impressive opposition

BACKGROUNDS

One of the outstanding features of Ninja Remix are the backdrops. A Lego style system of graphic building blocks is used to create these. To begin with, a rough of the screen is sketched out. Then several types of each object - trees and bushes, for instance - are created and added to landscape. Obviously, if this was done on every screen things would start becoming repetitive, so some screens are individually tailored depending on content. This means that some screens can take several weeks to put together. Quite a task when you consider the game will contain up to two hundred different locations. Also, to make the game more visually appealing, the yteam have added small animations into the backdrops - n fountains, rivers and fish, for instance. While the content of the other levels is still be decided on.




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NINJA REMIX

THE ART OF THE NINJA

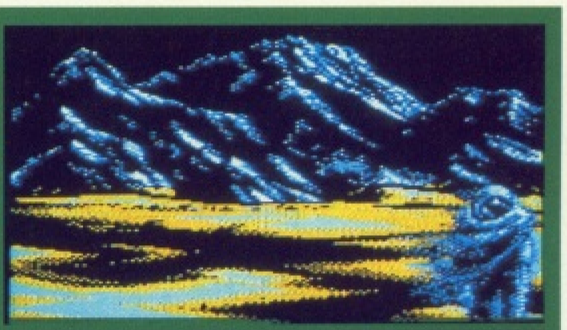
The primary role of the Ninja is as a spy or assassin. Not surprisingly, therefore, the art of Ninjutsu has always been shrouded in mystery. Developed before 400BC, it's only now that this shadowy martial art has started to be studied in the outside world. Now, the leading exponents of Ninjutsu are trying to present a human, social face as a brotherhood of humanitarians, which is at odds with the ninjas original aims. It's unlikely that anybody practices the *original* ancient art of Ninjutsu any more and even if they did they'd hardly advertise the fact.

In the game, your Ninja will start off relatively unarmed, but by using a combination of the joystick movements and the fire button, he can perform a number of kicks and punches to ward off any bad guys. During the game there will be swords, staffs, nunchaku, shurikens, smoke bombs and other items to collect, all of which make your task slightly easier. Likewise, the black-clad hero can also leap variable distances, which will come in useful as the early levels contain swamps and fast rivers which cannot be crossed easily.

Ninja Remix is out at the start of December, £24.99.

DESIGNS ON AN INTRO

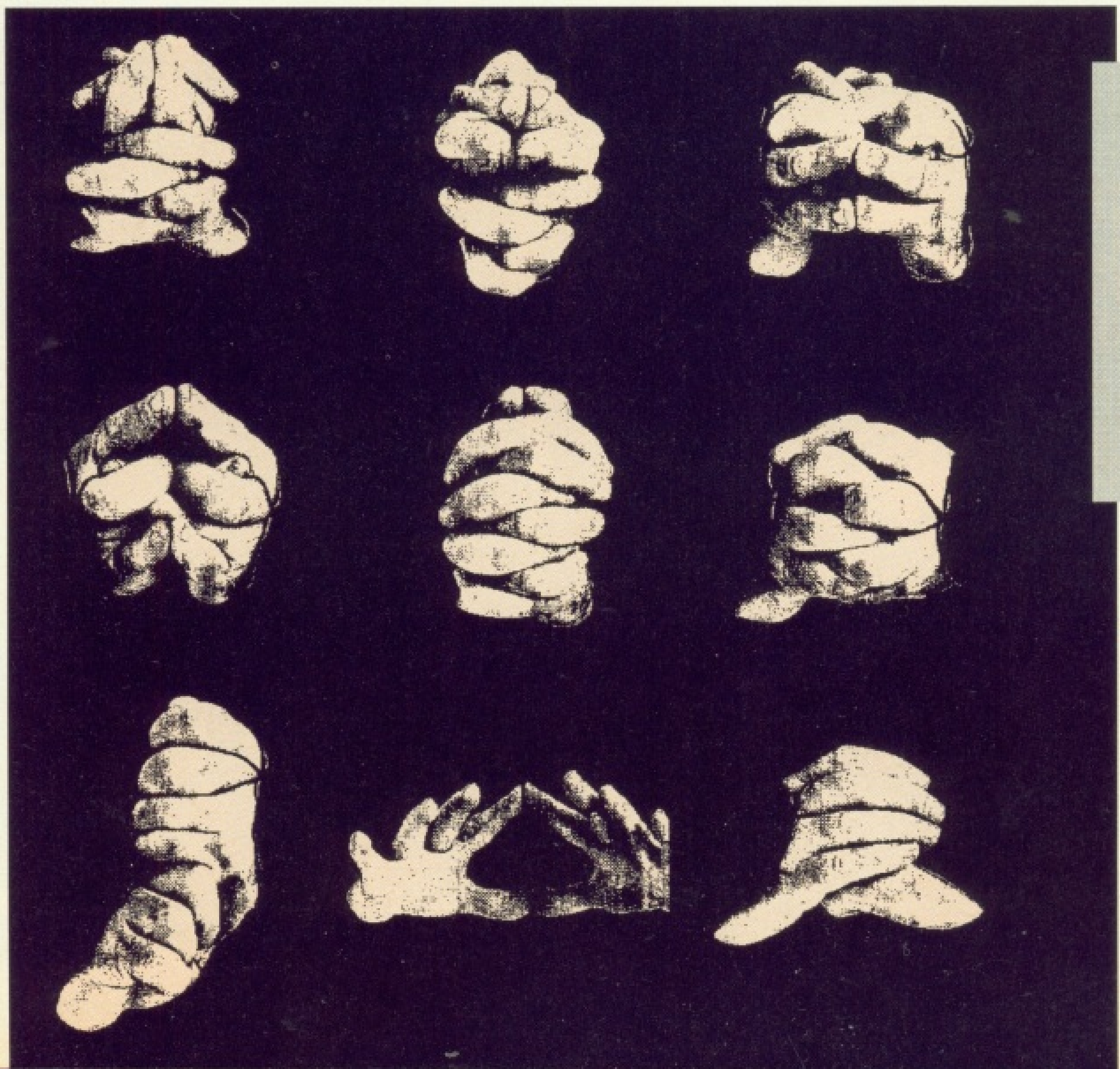
The first thing you'll see on *Ninja Remix* is the intro sequence. This shows your ninja wending his way to the fortress to tackle whatever lies within (this is also to display the credits). The first step is to come up with the concept, and in this case it borrows from the intro to *Last Ninja 3* on the C64. Then the sequence reaches the planning stages. Here the ideas need to be jotted down on paper along with a rough storyboard outlining the sequences and animation. Next, the graphics are sketched out, and this helps the programmer get a sense of proportion and an idea of how the characters will look and how they shoule be animated. Finally, all this is transferred to computer, with the animated sprites being overlaid on the background, in much the same way that cartoon animators work.





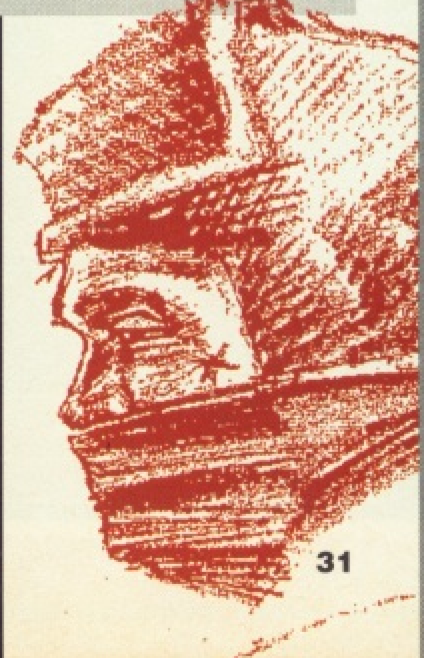


Left: One of the roughs for the intro sequence. On the right of the sheet is a story board outlining the approach of the ninja towards the fortress of Lin Fen. The main portion of the sheet has the rough of the castle as well as some sketches of a close up shot of the Ninja.



INNER FORCE

These hand positions date back to the earliest origins of the Ninja and are used to invoke inner force, a major part of most Martial arts. These are still used in modern Ninjutsu, during warm ups and when the ninja needs to focus himself on a difficult task.





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It's been just seven months since the release of *Midwinter*, and already its sequel, *Flames of Freedom*, is entering the final stages of development. *Midwinter* couldn't put a foot wrong with the reviewers, achieving 96% and a super star in CU. Almost as soon as it was released, the games creators, Maelstrom, started work on the sequel.



Comic strip panels such aa these will be used to keep you updated on the action, using up to five pics at a time.

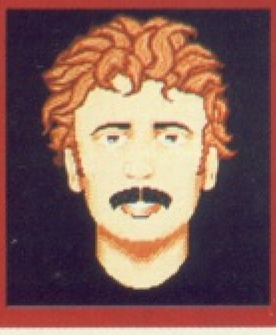
MIDWINTER II
FLAMES OF

ORIGINALITY The first task for Maelstrom was coming up with a sequel that would be original, rather than borrow ideas and routines from the previous game. Eventually, it was decided to set the game several decades after the events of *Midwinter*, in a different location with the Earth now warming. The game is based in an archipelago of 42 islands, with you controlling just one character, rather than the multi person team of the original *Midwinter*. As a special agent, it's your job to go to the enemy controlled islands and help liberate the enslaved population.

DATA STORM Entering the data for nearly two thousand characters, dozens of vehicles, and generating dozens of graphics would take forever. So to get around this, programmer Mike Singleton created several time-saving utilities. The first, for creating characters, is very similar to the hero construction routine, though the characters attributes can be altered as well. Designing the graphics also posed a problem. Most of the CAD (Computer Aided Design) packages he used proved to be to inflexible. To get round this a graphics design and movement routine was created allow superior control over the graphics, and as some of the more complicated objects will have up to seventy polygon faces. An expanded version of this routine plays samples while rotating an object, so the programmer can tell how much the game will slow down once the sound effects are added.







BUILD A HERO The first part of the game a player will come across is the hero design kit. Here you choose your character's sex, as well as designing his or her face with an identikit routine which allows for most of the character's facial features to be altered and repositioned. The character's personality will include charm, bribery, sex appeal, authority and his/her ability to threaten people. These can be altered but they're all interconnected. For instance, the higher you set your threatening ability the lower your skill in charming people becomes.

Transport between, and on islands, will come in many forms. Underwater transport will have mini-subs, normal subs and scuba diving among others. Trains, jet skis, hovercraft, jeeps, biplanes, cars and tanks will also be added to a list of ground-based vehicles which totals over twenty in all. A single island mission can be divided into several sub-sections. You might be required to assassinate the local police chief and destroy a base, for instance. Some of the tougher islands will contain over half-a-dozen individual missions which will have to be completed to free the land. You need to work fast, you only have twelve months.

You've been locked up and imprisoned. Here the player has chosen to try and overpower the guard, without much success. The beating will lower your energy and force you to rest up.



THE GRAPHICS The main bulk of Flames Of Freedom's graphics will be made up from polygons using the same distance fading techniques that were used in Midwinter. This system has the polygons fading as they reach the horizon, giving a greater impression of speed and depth. Comic strip-style panels are also included to give an overview of the action during jail and communication sections, giving the player a better idea on what's happening around him.

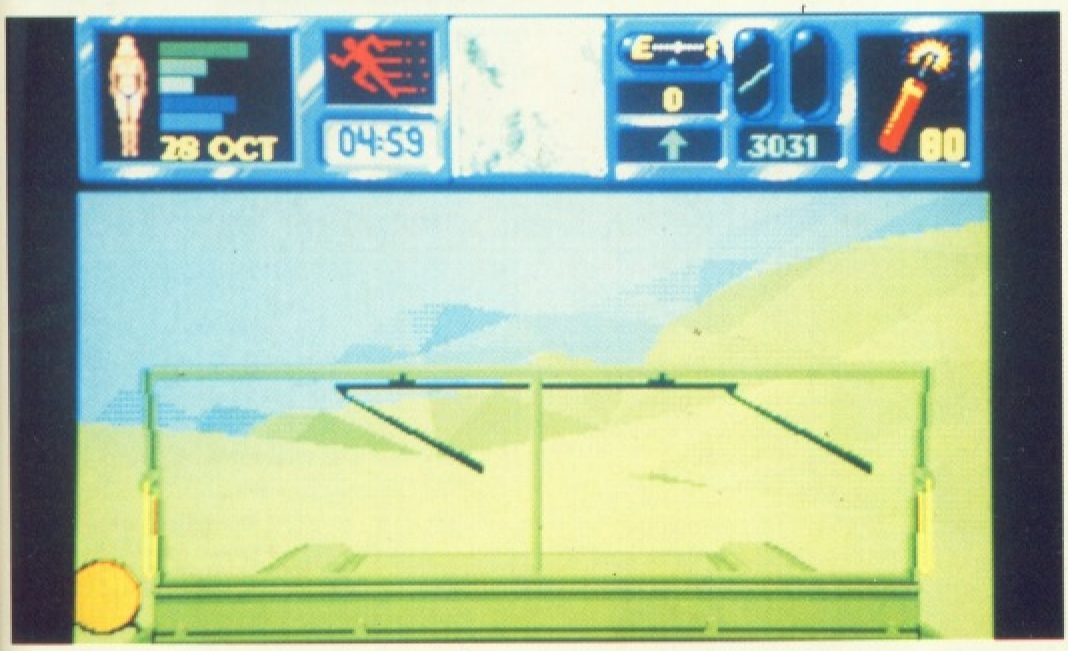
The bulk of the coding is done on the ST and 68000 development machines, as they're easier machines to use. Most of the data will be ported across to the Amiga, though changes will be made to make good use of the Amiga's superior qualities. Flames Of Freedom is currently having it's component parts joined together, and the Amiga version will be completed early next year, with a proposed February release.

F FREEDOM



Left: This map outlines the supply routes to the various islands. By cutting of the line of supply to an island it has no choice but to surrender to you.

Below: A jeep is just one way of getting round an island. Once you're in a vehicle you can still attack enemy troops and vehicles with your hand weapons, but it will be tricky.



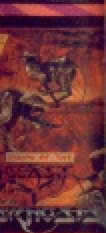
COMMUNICATIONS A large part of the game is based around interacting with other people. For this, nearly two thousand individual characters were created, from enemy guards to resistance leaders. You'll be able to use any of your psychological skills to try and convince somebody to help you, and successfully winning a person over means they will help you in any way they can. A high ranking character could, for instance, supply you with forged documents, while you can send low grade characters out to make contact with other resistance leaders, or carry out one of your mission objectives.

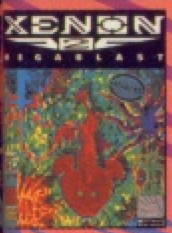
THE PLOT Set twenty or thirty years after *Midwinter*, the Island's government has decided to send expeditions to seek out other bands of survivors. On their travels, they come across an archipelago off the coast of Africa, roughly where Cape Verde used to be. Here, forty-one of the forty-two islands are under slave rule, and the government of *Midwinter* has become aware of a proposed invasion of this archipelago which will take place in six to twelve months. As a Midwinter special agent, you've been sent to Agora, the only independent island, to free the other neighboring lands to help you fight the invasion when it comes.

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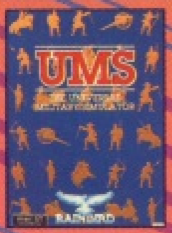
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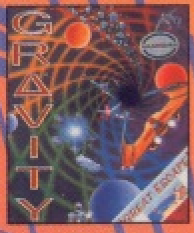

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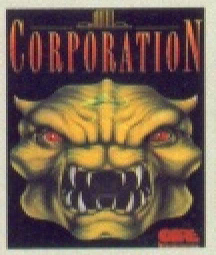
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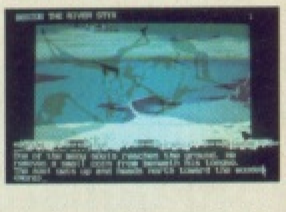


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THE CU COLLECTION

ON YOUR DISK

Lemmings.
From Psygnosis we have four levels of what must rate as the silliest game ever to grace your Amiga screen. We proudly present Lemmings, an icon-driven game which is like nothing we've seen before. Can you save the cute furballs from their certain (self-inflicted) death?

Robocop 2.
A definite contender for the hotly-contested Christmas number one, Robocop 2 is an eight-way scrolling shoot 'em up in which Detroit's finest cop once again takes to the beat – this time battling against drug-dealers AND his would-be replacement. Our demo covers a huge chunk of Robocop's beat, and is guaranteed to whet your appetite for the full game.

E.S.W.A.T.
One of U.S. Gold's biggies for the Christmas chart battle, E.S.W.A.T. is a one or two-player beat 'em/ shoot 'em up with you taking control of a member of the crack team. Our rolling demo shows you





Fully equipped, the two E.S.W.A.T. members come face to face with two porky end-of-level guardians.

At regular intervals, small caches of ammo appear allowing you to top up your ever-decreasing supplies.



E.S.W.A.T.

Supplier: U.S. Gold. Price £24.95.

Converted by Creative '*Rotox*' Materials from the impressive Sega coin-op, *E.S.W.A.T.* is a multi-stage horizontal beat and shoot 'em up along the lines of *Dragon Ninja* and *Rolling Thunder*. As a member of the *E.S.W.A.T.* team of the title, you and a friend have been sent on an important mission to clean the streets of drug dealers. However, to thwart your endeavours, the drug dealers are out to stop you, and along the way your progress will be impeded by their many gun and weapon-toting hoods. Initially, you must face these odds armed with a puny gun, but along the way you can pick up special E.S.W.A.T. suits which protect you against enemy fire, along with extra ammunition supplies.

Our demo takes you through one of the game's levels and shows you what the members of E.S.W.A.T. have to face and what you can expect to fend off in the conversion. As they punch and shoot their way through the ranks of the drug-dealers cronies, they come face to face with two of the larger henchmen who appear in various guises at the end of each level.



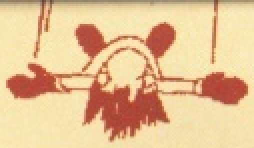
LEMMINGS

Supplier: Psygnosis. Price: £24.95. Controls: Mouse.

With two of the most impressive Amiga shoot 'em-ups already under their belt, DMA Design return to the Amiga game scene with some... er, a little bit different. In case you're not not sure what a Lemming is, it's a little furry creature which has a disturbing habit of throwing itself off high buildings and generally trying to throw a seven. In DMA/Psygnosis's newie, you have been given the task of protecting this rapidly-diminishing race. However, bearing in mind the many dangers that surround you, it isn't going to be easy.



Each level spans roughly three scrolling screens, and this is automatically scrolled when your mouse pointer reaches the right-hand side of the screen.



We've put together some good disks before, but we've surpassed ourselves this time. This month, we've got demos of three of the hottest games you're likely to see this Christmas, ranging from a group of suicidal Lemmings to a trio of heavily-armoured dudes...

DISK eight

ROBOCOP 2

Supplier: Ocean. Price: £24.95.
Controls: Joystick.

Easily a contender for the Christmas number one, ***Robocop 2*** is an all-out fight between our tin hero and the ever-present evils of Detroit. Set a few years after the first film, ***Robocop 2*** sees the manipulative OCP Corporation unleashing what they consider to be the new future of law enforcement – the Robocop 2 of the title. In addition, a new all-powerful drug by the name of 'Nuke' is gripping the nation in the throes of its addiction, and Murphy/Robocop's first duty is to smash the ring behind this lethal narcotic – namely, a pusher by the name of Cain. In the end, and thanks to the unlimited cunning of the corrupt powers at OCP, Cain is tracked down and disposed of, only to have his brain power Detroit's new cop. However, a Nuke addict himself, Cain's addiction seizes control, unleashing a force more powerful than Detroit could possibly deal with.
Except for Murphy, that is...



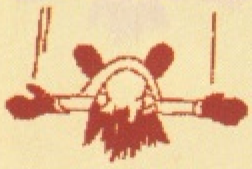
Extra weapons come in the form of small caches which are scattered randomly throughout each stage, once collected, your gun will benefit from three-way fire or rapid fire.

Special FX's game follows the film's scenario from the start, with Robo traversing three scrolling levels, stopping only forthe numerous arcade sequences which punctuate the action. Our exclusive demo lets you see what to expect in the first level, and allows you to get used to Murphy's controls before you buy the full game. As in the first game, Robo is controlled via the joystick, with the directional controls prompting him to kneel, walk, jump, and the firebutton activating his gun. In addition, to boost your chances, extra weapons, such as three-way fire, can be collected along the way. Our demo features roughly half the first stage, so prepare to walk the means streets of Detroit and clear up those criminal-laden streets.



Thugs appear regularly, and should be taken out as quickly as possible. Hits from them or their guns reduces your energy drastically (shown at the bottom of the screen as a Coke can), and when fully depleted one of your three lives will be lost.

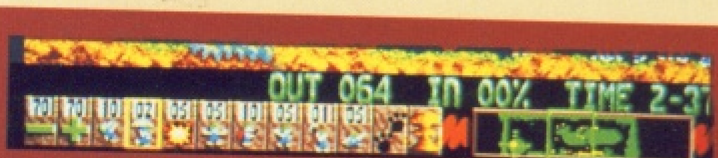
The demo comprises four perilous screens which you must guide a predetermined number of Lemmings safely through. They begin their journey dropping from a trap door, and you must lead them to the exit on the right of the scrolling level. The demo is mouse-controlled, and you can indirectly control the Lemmings via the icon box at the bottom of the screen which, amongst other things, allows them to build bridges or dig holes through seemingly-impassable obstructions (*see panel for full details*). As you only have a limited number of each, the various skills should be used carefully. To add to your worries, all this must be done within a strict time-limit. A one or two-player game, the final version of *Lemmings* will contain a hundred screens of suicidal action. Until then, our compulsive demo should keep you going until only a few tufts of hair are still attached to your scalp.



Floater – well-timed umbrella antics put a stop to his fatal high-diving!



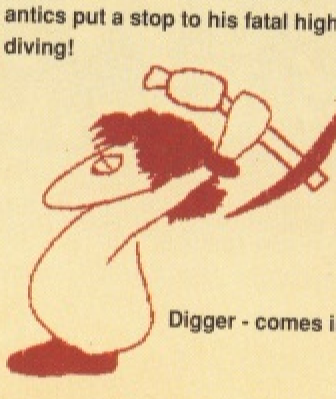
Plummet – unfortunately, most of the Lemmings will be like this one to begin with.



THE ALL-IMPORTANT CONTROLS

The control panel is the key to solving Lemmings and its many problems, but your supplies of each option are extremely limited, so be careful!

1+2. Slow down or speed up the rate at which Lemmings appear from the trap door.
3. When used on a falling Lemming he or she will float slowly down and land unscathed.
4. Blows up any unwanted Lemmings.
5. Prompts a chosen Lemming to stop in his tracks and blocks his followers from passing – when he's served his task, blow him up with number 4.
6. Builds a bridge to span the bottomless pits.
7. Dig down into the ground.
8. Dig through large hills or mounds.
9. Dig upwards.
10. Pause (useful for thinking out your moves).
11. Nuke the whole lot when you've failed miserably!



Digger - comes in three varieties and can dig up, down and through the largest of objects.

FIRST IMPRESSIONS

The first of an occasional series in which CU assesses whether or not there'll be success for the top games of the not-too-distant-future

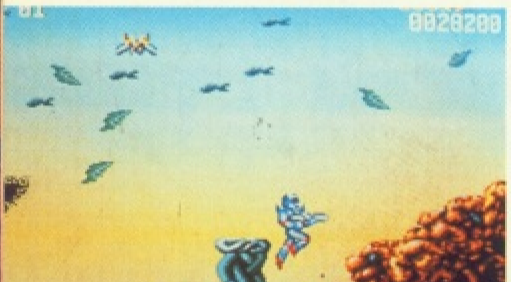




TURRICAN II

SEQUEL to classic shoot 'em up programmed by Julian Eggebrecht, published by Rainbow Arts.

GAMEPLAY: Easily one of the best shoot'em-ups to appear on the Amiga, Turrican is at last going to be followed up. The unimaginatively Turrican II offers more of the same, with our armour-clad hero, leaping, rolling and blasting his way through all manner of enemy-filled levels. No longer are your troubles caused by Morgul. Instead a massive computer known only as the Machine is extending its tyranny throughout your home system, and you are the only being up to thwarting its plans for domination.



PLUS POINTS: The rough edges Turrican sported have been improved. Turrican II's five planets, play host to twelve levels, within which are two megabytes' worth of graphics and a wide range of stunning sound effects - with no less than twenty tunes to accompany the frenetic action, and fifty suitably loud sound effects. In addition to this massive array of sound, the programmers have even manage to squeeze in some sampled sound - and this is used to god effect during level four where Turrican intones: "make my day!"

ANY QUESTIONS? At the moment at least, the gameplay is pretty much the same as that of the original Turrican. Could depend upon whether you do like too much of a good thing.



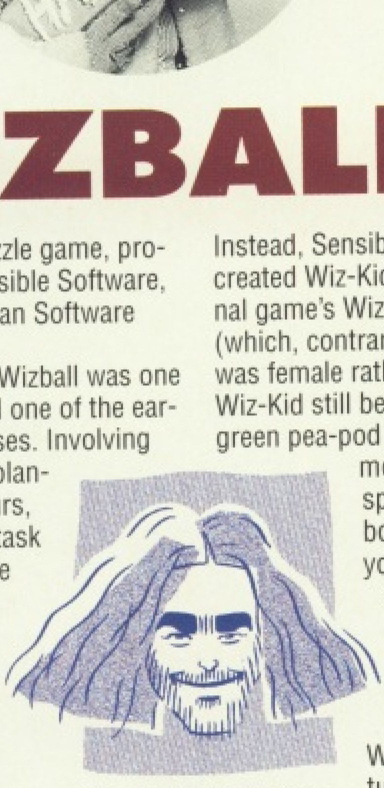
FIRST IMPRESSIONS: Improving on the original Turrican isn't an easy thing to do, so programmer Julian Eggebrecht has played safe by not changing a great deal. The new worlds may add variation, and the new weapons are as effective as the old ones. More of the same, but could be even better than the original.



WIZBALL II

ODDBALL puzzle game, programmed by Sensible Software, published by Ocean Software

GAMEPLAY: Wizball was one of the oddest and one of the earliest Amiga releases. Involving painting several planets strange colours, your unenviable task was collecting the paint needed to complete the job and then distributing it at the right time. Anyone expecting a similar sequel, though, is in for a major surprise.



Sensible's John Hare: "this time, we wanted something different".

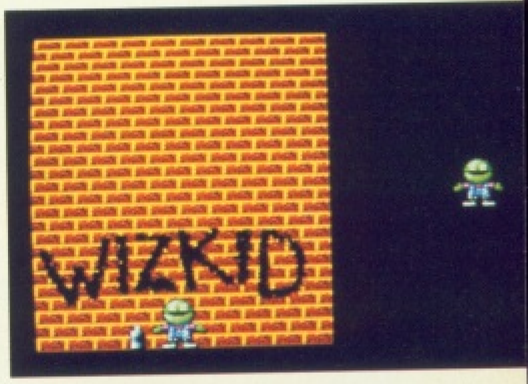
Instead, Sensible Software have created Wiz-Kid, son of the original game's Wizball space ship (which, contrary to popular belief was female rather than male!). Wiz-Kid still bears the familiar green pea-pod head of his mother, but also sports a child's body, and using his youthful limbs he can run and jump throughout the many worlds in the game. Furthermore, Wiz-Kid's adventures now involves solving object-related puzzles, rather than stirring distributing colour. However, one puzzle is linked to another and if you aren't careful you can progress through the game without seeing half of it!

ANY QUESTIONS? One of life's greatest disappointments was the Amiga conversion of Sensible Software's colourful shoot'em-up, Wizball. The follow-up has a lot to live up to. . . and a lot to improve on.

PLUS POINTS: Sensible, who were responsible for the brilliant 64 Wizball, are back in the reins, supplying the know-how. And there's still enough cult interest in Wizball to make this popular.

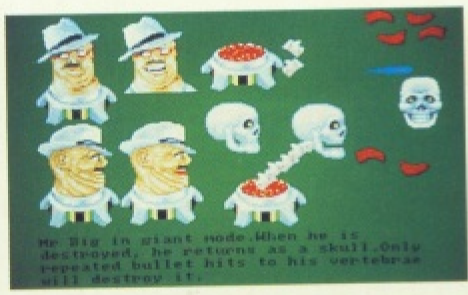
FIRST IMPRESSIONS: Again, although only in its very early stages, Wiz-Kid is already showing signs of being one to watch. Although leaving the novel painting action of the first game behind, it still manages to look original and the puzzle element seems just as addictive as world painting.

Sensible Software. Sensible Software became cult heroes with 64 owners, thanks to the likes of Wizball, Microprose Soccer, Galaxibirds, and the Shoot'em-up Construction Kit. They recently debuted on the Amiga with Palace's 3D



International Tennis and now return to it with the long-awaited sequel to the game that made them popular - Wizball. Consisting of Chris Yates, Johnathon Hare, and music supremo Martin Galway, Sensible have been working on Wizball II - Wizkid for a couple of months. Work is scheduled to finish for April, and there are no definite plans as to what they wish to work on after that - although there are rumours of Amiga Shoot'em-up Construction Kit II - written for the Amiga by the boys themselves.







NARC

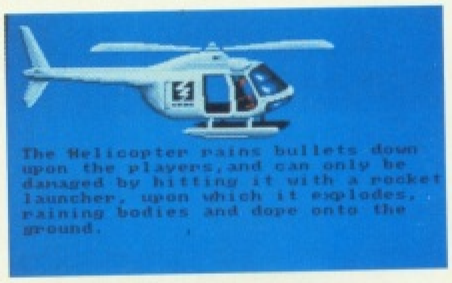
VIOLENT arcade game conversion by Sales Curve, published by Ocean Software.

GAMEPLAY: Eugene Jarvis ensured his name would be remembered in the arcade hall of fame thanks to his two shoot'em-ups, Defender and Star Gate. Emulated but never successfully reproduced by others, Jarvis was renowned for his incredibly loud and fast blasters, and he recently made his return to the world of arcade machines with NARC which is - you've guessed it - a fast and furious shoot'em-up. A one or two-player game, NARC involves you and a friend guiding a couple of Miami Vice-style cops through eleven horizontally-scrolling stages. Your aim is to clear each stage of the vicious drug-dealers that have overrun the area, and to do this you must cut a path through them with whatever weaponry comes to hand. You are initially armed with a rifle and a number of rounds of ammo, but along the way these can be upgraded. Each of the cops can withstand a number of hits, but too many results in death and the loss of a life.

PLUS POINTS: With their reputation for producing quality conversions, The Sales Curve ought to do a classy conversion. What's there - whilst looking rough around the edges graphically - remains true to the coin-op, and if it plays at the same speed as its arcade parent, Ocean could have a sizeable hit on their hands.

ANY QUESTIONS? With Narc nearing the later stages of development, most of the levels are in and running, but there are a few tweaks and additions which need to be added before the game is anywhere near reviewable. A lot depends on the speed of the final product . . . and will the violence be toned down?

FIRST IMPRESSIONS: At this stage of the game, graphically, Narc is looking a little crude, but every thing else seems to have been converted successfully. If the programmers manage to keep the speed of the original, this will make up for the drab appearance, but stay tuned for next month's issue for a full review.



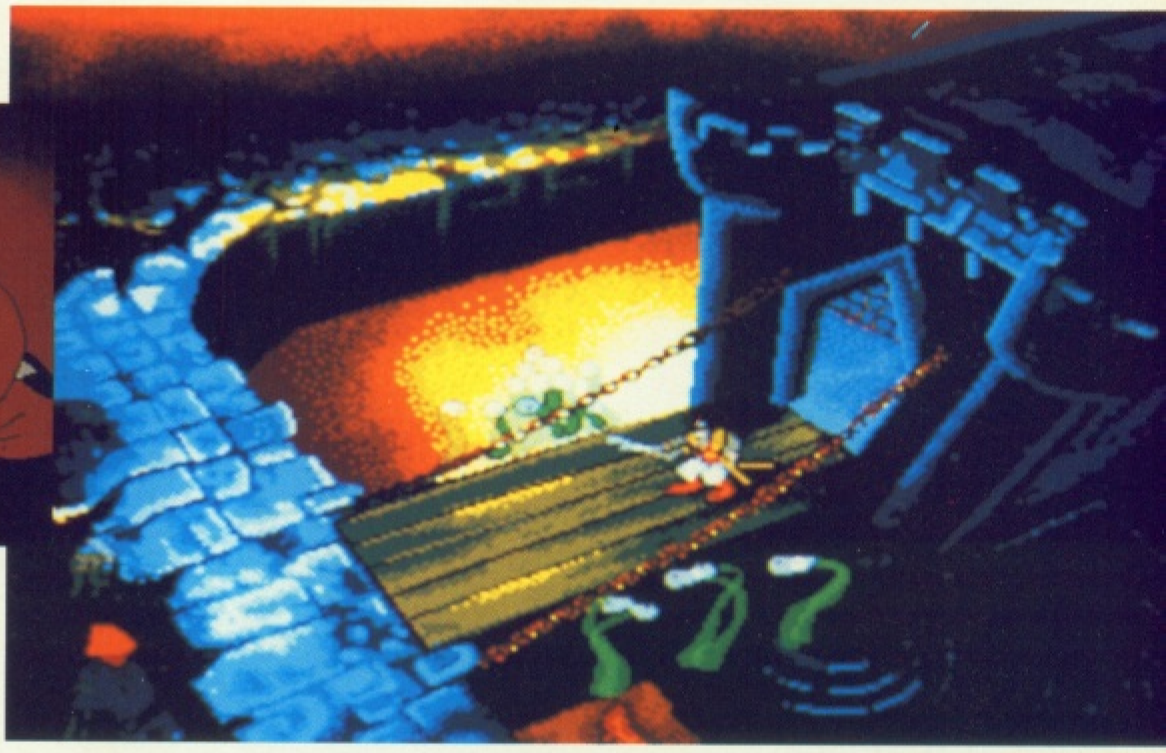


GOLDEN AXE
Amiga
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Take the challenge! The evil Death Adder has kidnapped the King and his daughter, and is lurking in his lair with the precious Golden Axe. Only you can rescue the rulers of the Land of Yuria and set their people free.
But can you battle through the six levels of this action-packed quest that is faithful to the coin-op original? Use magic to blast your enemy, slash and hack with your trusty weapon – or climb onto the back of a fire-breathing Bizarrian to deal death to the foe.
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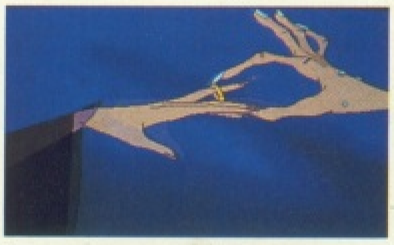
The next Dragon's Lair epic will boast atmospheric screens





This time around, the continuing adventures of Dirk won't owe its rich graphic origins to a laser arcade game. Timewarp will be an original

DRAGON'S LAIR II
TIMEWARP



MORE in the way of graphic adventures, programmed by Readysoft Studios and published by Readysoft/Entertainments International.

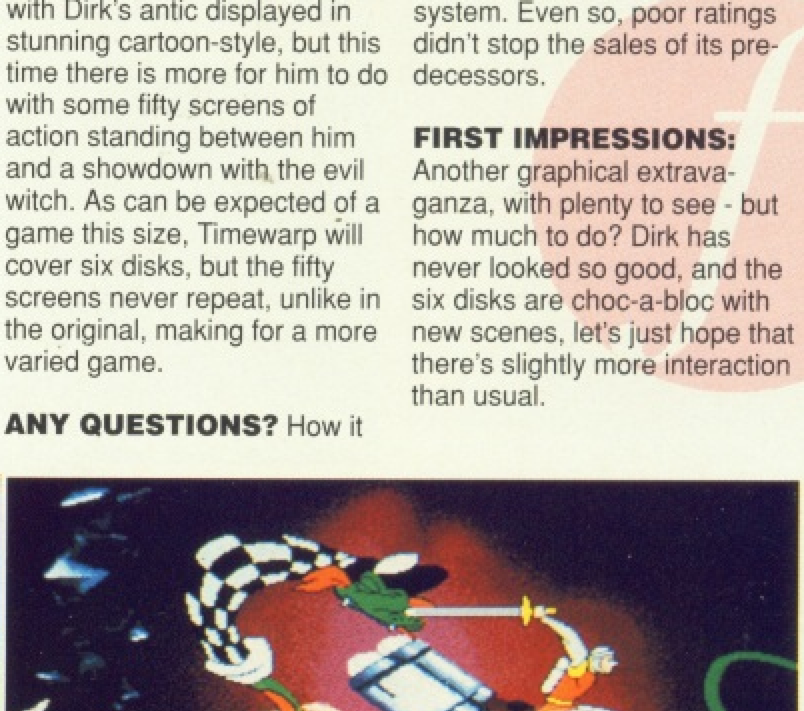
GAMEPLAY: Dirk The Daring is returning! His hapless (actually, that should be useless) fiancee, the delectable Princess Daphne, has been whizzed away from under our gormless hero's nose (again), only this time Singe the Dragon isn't to blame – a jealous old witch has imprisoned his beloved and is planning to get her hitched to something called the Deathring. The main difference between Timewarp and the previous two Dragon's Lair games, is that the new game's screens are completely original - apparently, it was going to be released as a laser disk coin-op but the previous disk machines - Dragon's Lair, Space Ace, and Super Don Quixote - didn't exactly take off, so the project was nipped in the bud, only to reappear on our Amigas five years later.

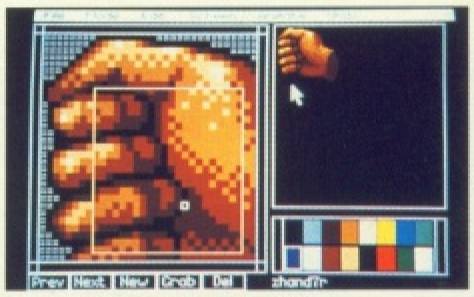
PLUS POINTS: As can be expected, the game is going to be a graphical masterpiece, with Dirk's antic displayed in stunning cartoon-style, but this time there is more for him to do with some fifty screens of action standing between him and a showdown with the evil witch. As can be expected of a game this size, Timewarp will cover six disks, but the fifty screens never repeat, unlike in the original, making for a more varied game.

ANY QUESTIONS? How it plays time will tell as, once again, it seems set to use the limited 'move at the right time' system. Even so, poor ratings didn't stop the sales of its predecessors.

FIRST IMPRESSIONS: Another graphical extravaganza, with plenty to see - but how much to do? Dirk has never looked so good, and the six disks are choc-a-bloc with new scenes, let's just hope that there's slightly more interaction than usual.







EXTERMINATOR

RENT-O-KILL shoot-to-kill programmed by the Assembly Line, published by Audiogenic.

GAMEPLAY: Billed as a 'sort of shoot'em-up', Exterminator is an every day tale of a pest controller. The Exterminator of the title has been sent out to destroy hideous bugs that have over-run a street of seven houses. Each house is broken up into a number of key rooms, and you must tackle each building a room at a time. The game is viewed in third-person perspective, with your disembodied hand floating around in front of you. Using the joystick, you must guide your hand over the screen, crushing insects and collecting goodies as you go. If something is attacking from the centre of the screen, pressing fire will prompt your hand to form into a fist, making insect squashing considerably easier.

PLUS POINTS: set for January release, Assembly Line are currently beavering away on the ST version, and will transfer the graphics over to the Amiga, making improvements as they do so. In addition, the Amiga version will boast better sound effects than the ST, with the 'Line making extensive use of the machine's better sound facilities with the insect associated noises - especially 1MEG owners, who will get a greatly enhanced sound track.

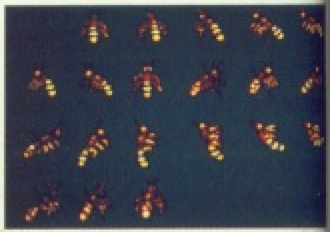


Paul Carruthers – now hard at work as an essential cog in the Assembly Line

ANY QUESTIONS? If there was a chart for the game with the screen-most-packed-with-frantic-action, Exterminator would come near the top. It remains to be seen whether the speed of the original can be retained in the conversion to the Amiga.

FIRST IMPRESSIONS: Graphically, the game is very similar to the Gotlieb coin-op, but we can't tell yet whether the lads can recreate the control system the coin-op used. The mouse seems an ideal method for control bearing in mind the Operation Wolf-style gameplay, so we could be in for a very close conversion.

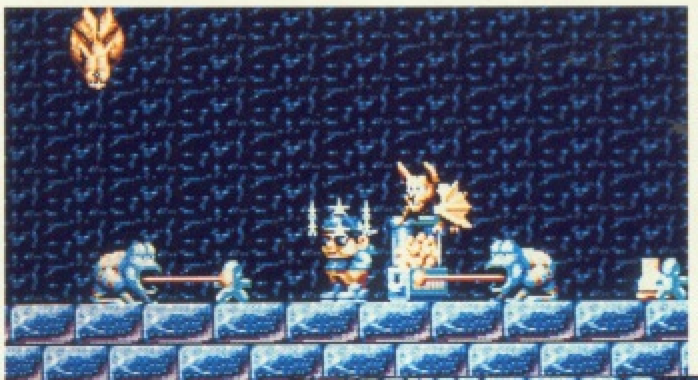
The Assembly Line.
The Assembly Line are famed for such addictive hits as Pipemania and E-Motion. In addition, they were also the programming team behind the Bitmap's biggie, Xenon II. They have been working on Exterminator for Audiogenic for two months now, and this is the first conversion from an arcade board, although Adrian 'Interphase' Stevens wrote Donkey Kong for the Amstrad for Ocean a few years ago. Their first task was to get Blue Turtle, a graphics specialist team, to sort out the messy graphics they squeezed from the machine. Martin Day then concentrated on the game code, whilst John Dale, the third member of the team, wrote the effects. After Exterminator, the boys will be writing Cybercon for U.S. Gold and another yet-unnamed biggy for Audiogenic.



MAGIC POCKETS

CUTE platform-type game from the Bitmap Brothers, published by Renegade.

GAMEPLAY: The second game from Renegade/the Bitmaps is scheduled for an Easter release and marks an abrupt change in style. Magic Pockets features the Bitmap Kid, a street-wise young dude decked out in baseball cap and DMs. Our hero has been gifted with unfeasably large pockets (don't snigger) but unfortunately he's misplaced some of his favourite toys in them which he's got to find before space aliens can steal them. Set over four levels, Magic Pockets is a cutsie type game designed and programmed by Shaun Griffiths, an honourary Bitmapper with a warped sense of humour. By holding down the fire button, the Kid's pockets swell to gigantic proportions as the strength of his shot increases. release the fire button, and the full force of his pockets will be unleashed.

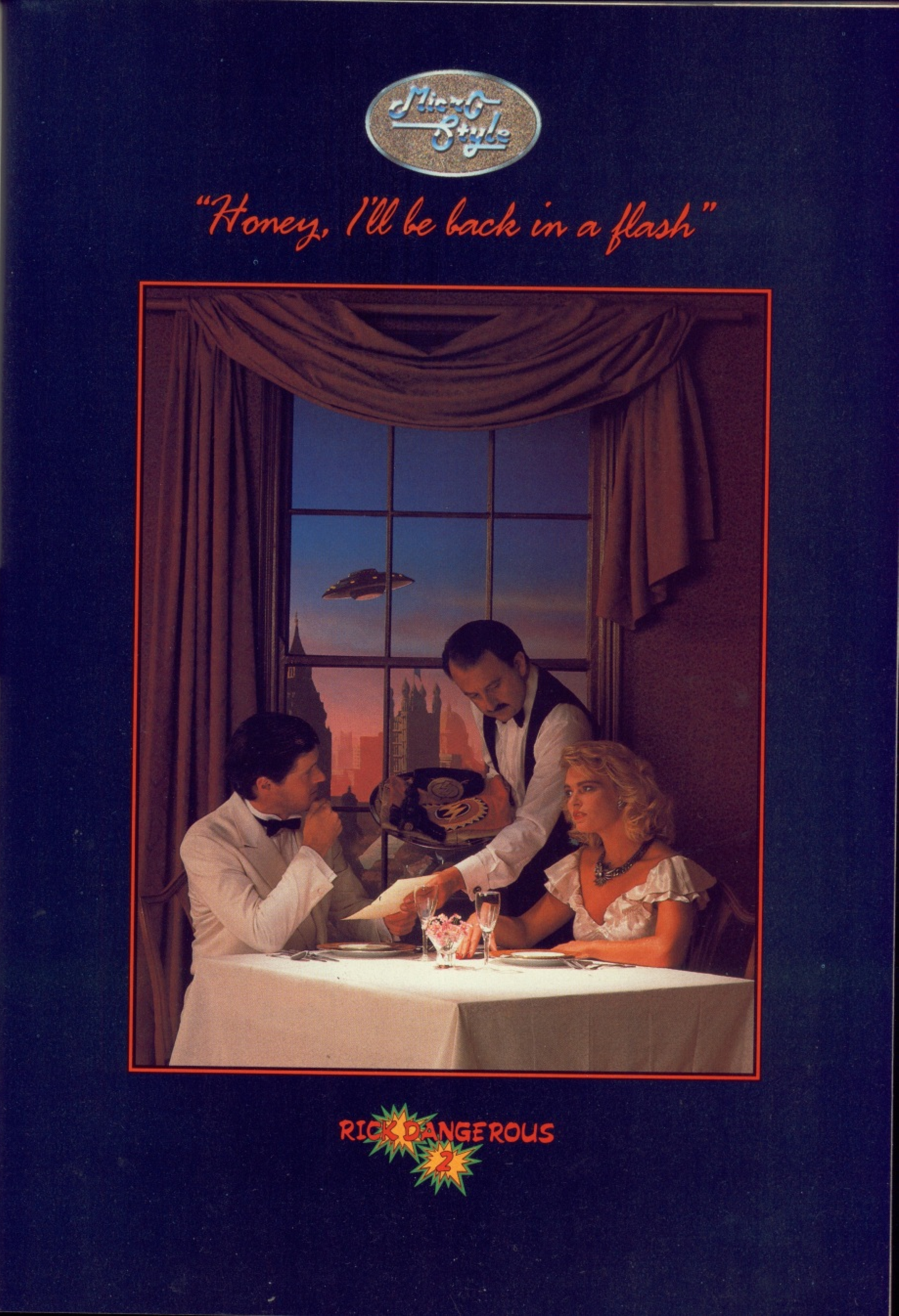



Early Magic Pockets. This will be the first cute platform game from the Bitmap Brothers

ANY QUESTIONS? How cute can the Bitmaps be? This style of platform game marks a vast departure in style; it's unlike anything they've previously done. Could this change be a sign of Renegade's much publicised war cry: 'creative freedom' for programmers?

PLUS POINTS: The game features a simplified version of the alien intelligence used in the Bitmap's other upcoming game for Renegade, Gods. Even so, Magic Pockets will be a large game, boasting a variety of tactical moves and graphic styles. Each alien has strength, vision and motivation levels calculated on a scale from one to nine. That gives a total of 729 different combinations and helps determine an alien's strength, how soon it locates you, and whether it wants to beat the hell out of you. There are various power ups and an array of special helmets to help the player.

FIRST IMPRESSIONS: The game is only six months into development, but looks great fun. It's a little bit like a console game (significantly, this is a market into which Renegade are keen to move), and reminiscent of Flood – but seems like more fun. Some slick touches and wry touches make this a candidate for a CU Screen Star.


Micro Style
"Honey, I'll be back in a flash"
RICK DANGEROUS 2

The Story So far.....





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SCREEN SCENE

Welcome to Screen Scene, the essential guide to Amiga games. Our reviews are timed to coincide with the release dates of the games themselves, so you won't find any out of date reviews here, only up to the minute information from an experienced team of joystick journalists.

SOUND Four channel sampled stereo rock or a Stock, Aitken and Waterman drum track? The higher the rating the higher you run the volume.

GRAPHICS Not just overall prettiness, but animation, style, design and the way the visuals fit in. So it doesn't have to be the prettiest game in the world to score high here.

PLAYABILITY This rating lets you into how easy it is to get into a game, and once you start playing whether it's addictive or uninteresting dross.

LASTABILITY Speaks for itself. The higher the rating the longer you'll be loading it up. Ties in closely with the playability rating.

OVERALL The most important of the lot. And here's CU's rough guide to ratings:-

0- 29%	Man, this stinks.
30-39%	Phew, avoid.
40-49%	Below par.
50-59%	Worth checking out if you're a fan of the game style.
60-69%	Above average, but with a lot of room for improvement.
70-84%	Good but flawed.
85-92%	ScreenStar, recommended.
93%+	Super Star, our highest accolade. Must not be missed.

AMIGA SPEC

Watch out for this addition to our reviews. The Amiga is the finest home computer that money can buy, and if we really feel that a game is pushing the boundaries of the machine we'll tell you how and why. Each and every Amiga soec will be tailored to the review. Some of the ratings are objective — eg number of onscreen colours, levels etc; others, such as an assessment of the scrolling speed, are based upon the considered opinions of the CU Amiga team. All such subjective ratings are marked out of ten.

AMIGA SPEC

MEMORY REQUIRED	440K
SCROLL SPEED	6
COLLISION DETECTION	4
COLOURS ON SCREEN	32
LEVELS	48
DIFFICULTY LEVEL	8
HOURS TO COMPLETE	67
NUMBER OF PLAYERS	2/4
GRAPHICS STYLE	SOME
FRACTALS SYNTHESISED	
SOUND + COIN-OP SAMPLES	



Ninety-three percent and a game's worth a superstar. We hardly throw these around — but if a game displays totally superior qualities, it just might be in with a chance.

The CU Screen Star is for games scoring 85%-92%. If a Screen Star is awarded then you can be sure that the product will have reached a high standard in gameplay, sound and graphics, and that it will have long lasting appeal.

THE TEAM

STEVE JAMES

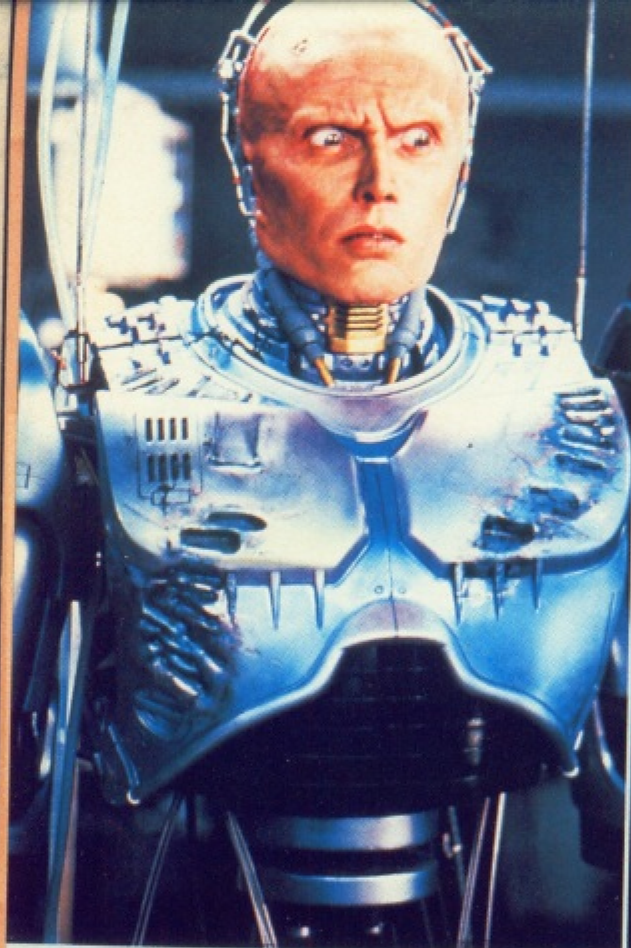
Genial as ever, big Steve's idea of heaven is basking in the hot sun of some far away land, stuffing his face with bread, cheese and a cow's worth of milk, while discussing deadlines(?) with a pal.

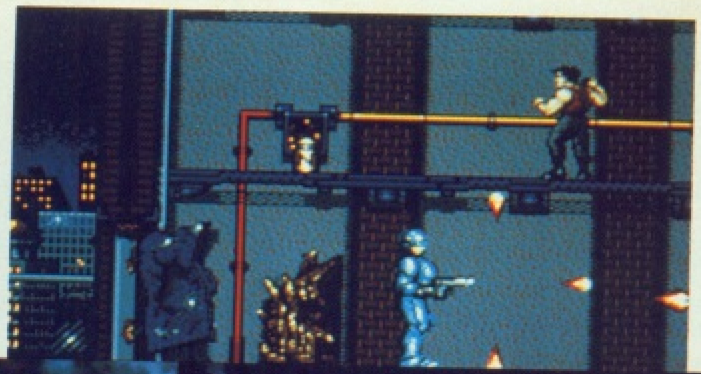
DAN SLINGSBY

Coming from the grim north, Dan would love nothing better than to be camped out on platform five of Hull station, eyeing up some tasty DS432 diesel locos, munching on corn beef and dripping sarnies.

MARK PATTERSON

Mark has always wanted to come back in a future life as a Double Whopper with extra cheese topping, large fries and a jumbo coke. Failing that he'd like to return as a malignant festering growth lodged in his publisher's groin.







Left: The three-way fire power-up is useful if you want to go in blasting. *Bottom*: The rooftop confrontation with the human Cain doesn't last long as he's easily blasted to bits.

ROBOCOP 2

After almost two years in the softcharts, the original *RoboCop* game has been decommissioned only to be superceded by a much-improved and long-awaited sequel. Developed by Special FX, it boasts seven levels: three platform shoot 'em ups, two puzzle games and a couple of hostage shoot outs. The game loosely ties in to the film and features digitised images taken directly from the movie between levels. Obviously, programming began months before the film was released, so the team had to rely on a preliminary script, character pics and rough cuts from the movie.

The first level is a platform shoot 'em up and involves the player collecting canisters of Nuke, an addictive drug, before they fall into the hands of criminals. Ten need to be collected before you can move onto the next section. There are also a number of hostages to free. If you release ten of them you'll also get an extra life. Throughout the level, there are numerous perps running around, armed to the teeth with guns, bazookas and mortars who need to be taken out. Power-up icons are scattered around the level as well as a number of mystery icons which may aid a player's progress or cause real problems by reversing the joystick controls. There's also a time limit, and if you fail to reach the end of the stage within it, you are placed back at the start of the level. Another obstacle is a hover-board which must be used to access higher levels of the building.

The puzzle sections involve RoboCop in a race against time as he attempts to regain his memory (robbed from him in the film by a loopy psychologist). This is done by collecting Robo's memory chips on a graphic representation of a circuit board. However, rogue chips block a player's progress and you can't double back or pass through the same location twice. There are four sections to get through, each one harder than the last. It works well, but once it's completed it's a bit of a pain to have to go through the whole process again.

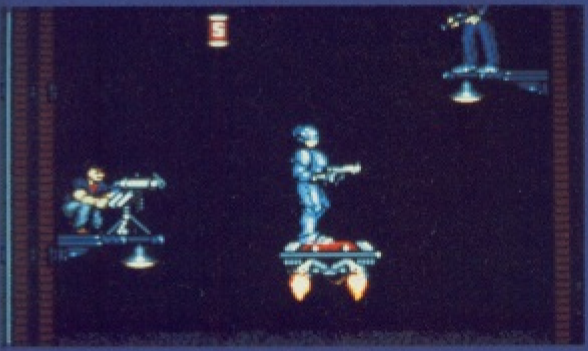


Next up is the first shooting gallery level which involves calibrating Robo's gunsights by shooting criminals (but not their hostages) as they appear at windows. It's very similar to sequences in the first game and is great fun although it's hard to distinguish the shapes as they appear at windows and the controls are sluggish. The more targets you hit, the less shots you'll need to polish off the bad guys in subsequent levels. If you fair badly, though, you'll get a second chance later on.

Robo can then move on to the second platform game. Set in the Tokka Gowa brewery, the gameplay is similar to the first level with more hostages and Nuke to collect. There's also acid baths to avoid, crumbling floors, rolling barrels to jump over, and electronic eyes set at ankle height which trigger explosives if activated. Thankfully, there are a number of power-up icons to collect, including rapid fire, scatter shot and three-way fire. To negotiate the acid baths the player has to manoeuvre Robo onto an overhead crane which is easy once you've got the jump timed exactly right. When the player has reached the roof, it's a face off with the human Cain who's easily blown away.

After another puzzle section and firing range shoot out, the final level pits Robo against an assortment of characters from the movie, including Hob, a 12-year old sadistic killer, ED-209, and the eponymous RoboCop 2. There's also heavy duty hardware on display such as minitanks, missile launchers, cybermaniacs, and heat seeking missiles. The ED-209 sprites are great, and really look the part

SCREEN SCENE



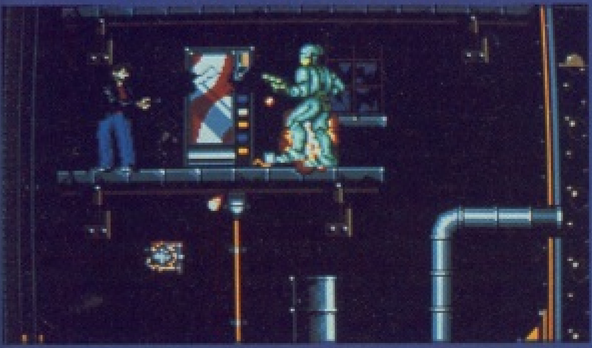
The hover-board is quite difficult to control at first. There's a certain knack in guiding the board and getting the thrust just right to avoid the falling canisters which force the board back down. There are also gunmen at each intersection.



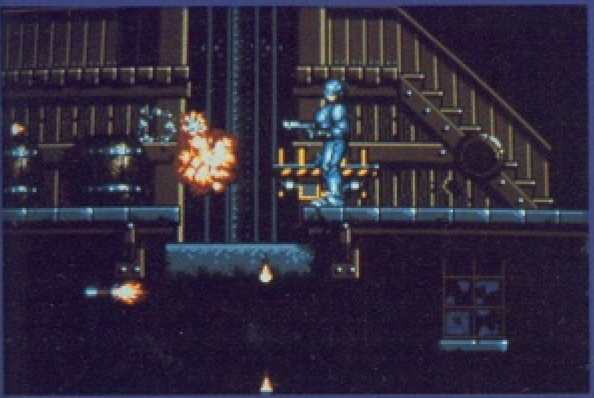
The drug's lab where Nuke is manufactured forms the last section of level one. You have to shoot all the hoodlums and then trash the laboratory, which explodes in a pyrotechnic light show, before progressing onto the second level.



The Nuke Kids On The Block are out to total RoboCop. It's your job to wipe 'em out. You start with three lives and a control system that allows you to crouch, jump, punch, turn on the spot and use an assortment of deadly weapons.

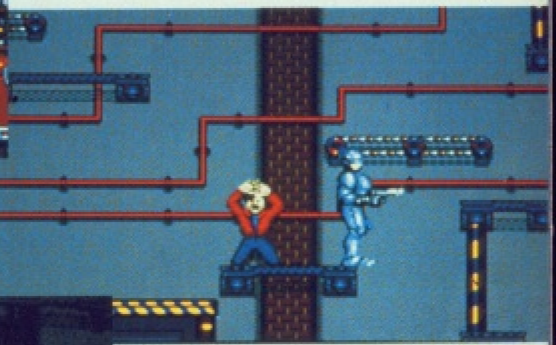


Using movie samples such as Robo's footsteps and gunfire, Keith Tinman has also synthesised numerous other sound effects such as barells hitting the ground and acid dripping from overhead acid baths.



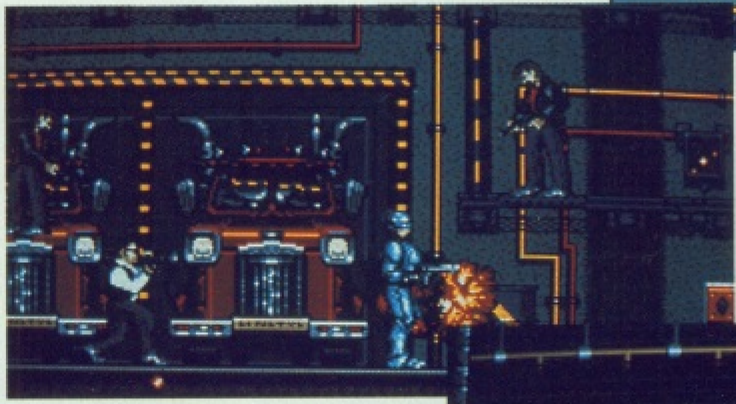
In-game information appears in the bottom quarter of the screen. A squashed can is used to denote energy levels and a RoboCop head shot indicates how many lives a player has left. If you lose a life the image of Robo changes to that of Murphy.



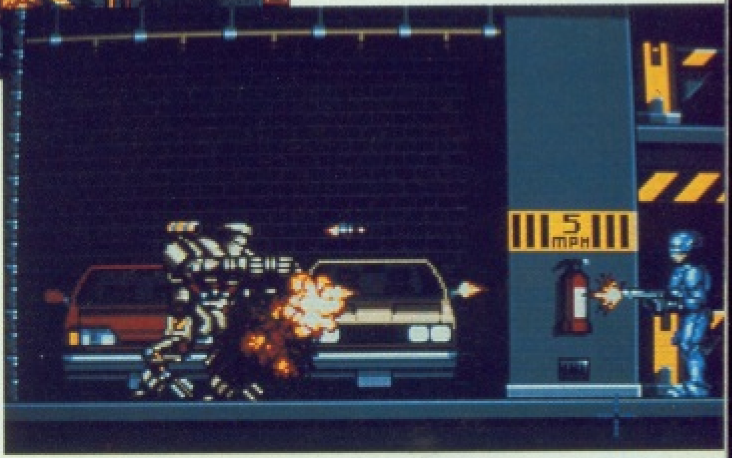


Top: Shoot the oil drum to reveal a canister of Nuke. *Left*: Step on the lift, move your joystick forwards, and the lift will move upwards.

Right: Listen out for the wailing hostages in the first two platform levels – that's Keith Tinman, one of the development team, crying out for help as he couldn't persuade anyone else at SFX to do it.



Interestingly, the Amiga and ST games will be vastly different as separate development teams have worked on each format.



Right: The RoboCop 2 sprite is a disappointment. After fighting through to the end-of-game confrontation, you've a right to expect something a bit special. The sprite is far too small, has precious little animation and looks nothing like the movie's monster.

as they lumber across the screen. Unfortunately, the Robo2 sprite is dreadful. The sprite is small, static and looks nothing like the movie incarnation. After confronting the new, improved Cain, it's a matter of blasting him back through the levels and blowing him to pieces. This takes a fair bit of fire power, but there's no great difficulty and it comes as a massive anti-climax.

Although there's no in-game soundtrack, the sonics are more than adequate. Graphics-wise, the RoboC.p sprite moves in a similar style to his movie counterpart. The colour palette is subtley used and fairly impressive, with 16 colours used on the RoboCop sprite, and a further 16 used on the backgrounds.

RoboCop 2 is a mish-mash of game styles. However, the gameplay is addictive and there's certainly a lot going on. It's destined to be the Christmas number one whatever I say, but it's nice to see a half decent product up there for once. The best licensed product of the year? You betcha!

Dan Slingsby









THE TEAM Karen Davies, 30, handled the sprite graphics and animation. Trained as a graphic artist and initially specialising in textiles, Karen's involvement with the software industry began at Imagine and Denton Designs before she moved to SFX three years ago. Previous games have included *Frankie Goes To Hollywood, Fire Fly and Hysteria.*

Colin Rushbie, 26, was responsible for the backgrounds in *RoboCop 2*. Although he's only been at SFX for a year, he's previously worked at Psygnosis with *Terrapods* and *Arena* to his credit.

Keith Tinman, 24, is the man with the music. Using a Roland D-10 and a Pro Sound Sampler for the Amiga, he's previously worked on *The Untouchables.*

Stitching it all together is Ian Moran, the youngster of the team at only 20 years old. Previous programming experience has been on *The Untouchables* and *Midnight Resistance.*

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"Arresting platform shoot 'em up"

GRAPHICS	82%
SOUND	88%
LASTABILITY	77%
PLAYABILITY	86%
OVERALL	**83%**



The eponymous Robocop 2 was built using insect-like dimensions for his physique. For instance, the dangerously narrow waist allows him to turn extremely quickly whilst supporting the massive bulk of his torso and powerful arms.



Weeks of stop-frame animation went into preparing what only lasted on the screen for less than half an hour.

PREPARING FOR BATTLE

ROBOCOP 2 - THE MOVIE

RoboCop blasts his way back onto the silver screen in another hard-hitting futuristic thriller. Dan 'Evening all' Slingsby was at the scene of the crime and took notes.

Ol' tinhead returns in another orgy of ultraviolence in future Detroit. This time the city's in the grip of a crime wave as the police take to the picket lines. A new designer drug, the massively addictive Nuke, has swept the populace and rival gangs are fighting for control of the bankrupt city. If that isn't enough, the huge Omni Consumer Products mega-corporation who pay the police's wages are about to force the city to default on its loans and take control of the whole of Detroit. This is Thatcherism gone mad in the 21st century and it's not a pleasant sight.

It's up to RoboCop and a handful of non-striking cops to patrol the city and keep some semblance of law and order. It's not long before Murphy comes up against the sinister Cain, a drugs baron peddling the powerful Nuke, and his fanatical supporters. After a series of minor skirmishes, RoboCop gets legless (literally) as Cain sets about him with a pneumatic drill. Out for revenge, a new, improved RoboCop tracks down Cain and offs him in a spectacular car chase. Unfortunately, OCP decide the time's ripe for RoboCop MK II and, in their infinite wisdom, use Cain's drug-addicted brain for the prototype. Predictably, Robo2 goes loco and the film climaxes in a battle royale between the two metal monsters.

Co-written by comic book king, Frank Miller (Dark Knight and Daredevil), the follow-up to Paul Verhoeven's original is short on plot but high on body counts. The action doesn't stop and is admirably paced by director, Irvin Kershner (The Empire Strikes Back). Whereas the original Verhoeven directed movie managed to hit its satirical targets with supreme ease, the sequel tends to bash the viewer over the head with its vision of a future urban nightmare and vears towards campness on more than one occasion. Still, it gets the thumbs up from the CU crew and is an action-packed couple of hours of rip-snorting violence.

There's no doubting that Robocop 2 is a visual tour-de-force, Steve Merrett tries to spot the strings...

It was destined to be THE fight of 1990. Forget 'Iron' Mike Tyson. Forget James 'Buster' Douglas or Thomas 'Hitman' Hearns. This year, the real lolly was on the money spinning slugging match in the sequel to 1987's box office smash, Robocop. However, behind this scrap to end all scraps went some four months of preparation which kept over a hundred people busy as they worked exhausting forty-eight hour shifts.



IN THE BLUE CORNER

The main problems that plagued the production of the first film was the weight of the Robocop suit that Peter Weller had to wear. So the decision was taken early on to replace the cumbersome outfit with a more lightweight number – the main advantages being that it would take less time for Weller to get in and out of it, and the lightness would mean that the actor could also perform for longer. As soon as the sequel was announced, the film's producers decided to reunite the FX wizards behind the original. However, FX man Rob Bottin was already scheduled to work on the new Arnie blockbuster, Total Recall, so the main duties of organising the suits and general FX production went over to his second-in-command on the first film, Dennis Pawlik.

Pawlik supervised the construction of the new latex 'Robosuit' and added several modifications he deemed necessary. For instance, the new



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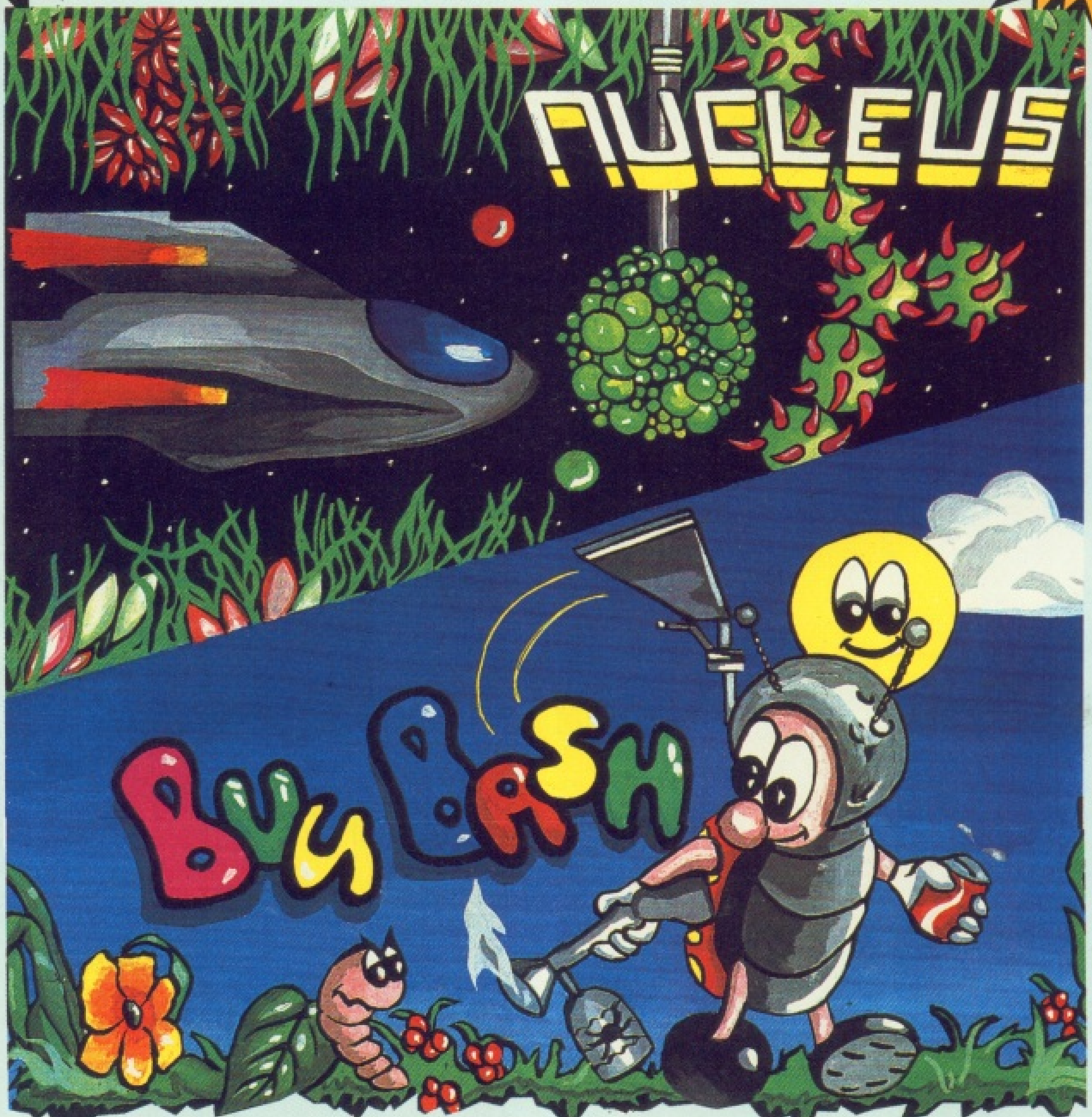
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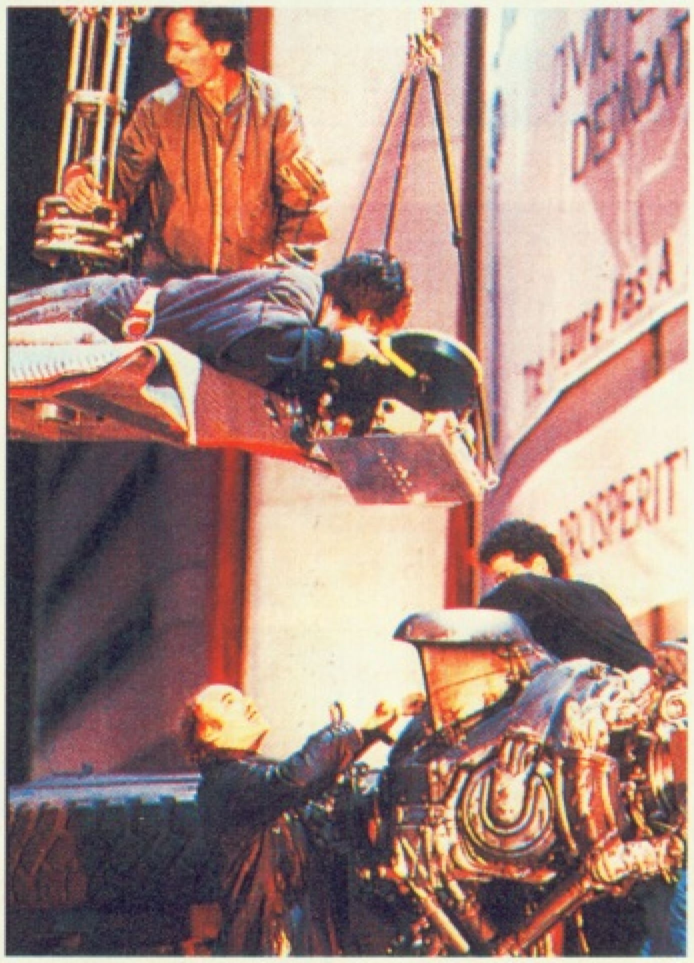
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PREPARING FOR BATTLE

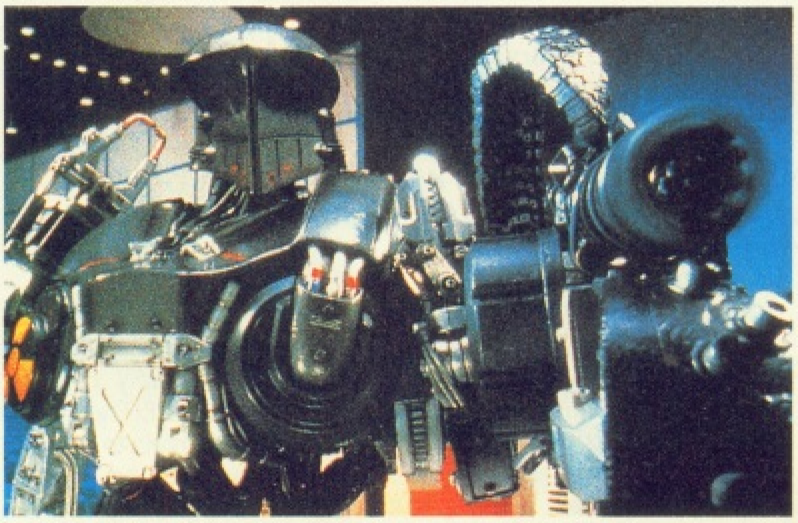


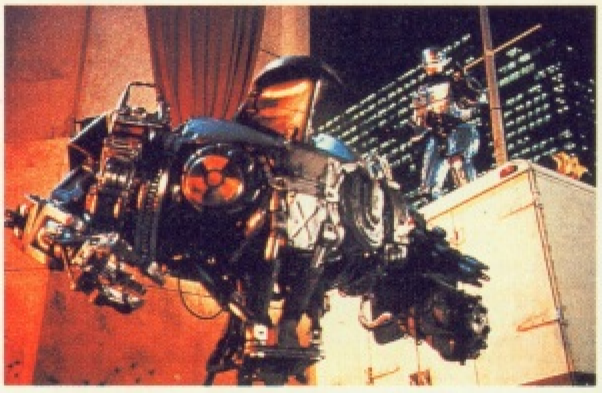
suit was shinier, but now sported a blue tint to stop the cameras and lights reflecting and ruining a scene. The main difference, though, was that they concentrated on making it easier for Weller and the crew to slip the suit on and off, thanks to the addition of velcro fasteners, clips and unseen metal buttons. The final result was a bodykit which could be slipped on in less than an hour and off in less than half that, saving the production team over two to three hours every time Weller was needed. Despite these enhancements, though, the basic bulky design of the suit still caused its fair share of problems as the helmet severely restricted the actor's vision, and the massive boots he wore made seemingly simple things like walking down a flight of steps difficult to perform.

For various scenes in the film, Pawlik needed to produce no less than nine different body suits, each of which had a subtle variation on them – a scratch or a laser burn, perhaps. To create each of these suits within the four months allotted, though, would have been nigh-on impossible, so Rob Bottin created four of them, along with the fully puppeteered top half of the metallic cop which is seen after Cain has cut him in half. And the finished suits – all nine of them – were built almost specifically for the massive one on one fight between Murphy and the titular Robocop 2.



Although a full-size moveable Robocop 2 figue was built, it was extremely delicate and couldn't withstand too much action without toppling over, costing the crew valuable time.





Although a split-screen technique was used for a lot of the fight sequences, for scenes like this one, the full-size creature was used.

IN THE RED CORNER

It may seem surprising that Murphy had so much trouble with Cain/Robocop 2 when you consider that his adversary was only fourteen inches tall. With the exception of the odd scene, all of Robocop II's action scenes were filmed using a stop-motion technique, and for the scenes that involved Weller battling the giant robot, a full-size eight-foot version was constructed with limbs that could be moved relatively easily. On the whole, though, the full-size Robo II was unwieldy and notoriously delicate, which meant that too much movement could send it toppling over at the expense of several days' filming. In charge of Robo 2's scenes and the many stop-frame sequences used in the film was Phil Tippet and his team of no less than ninety members (some fifty-six of these being animators). Tippet's experience in the field can be traced back to his Oscar-winning work on George Lucas' Empire Strikes Back, and at the start of production, like Pawlik, he was given four months to work miracles.

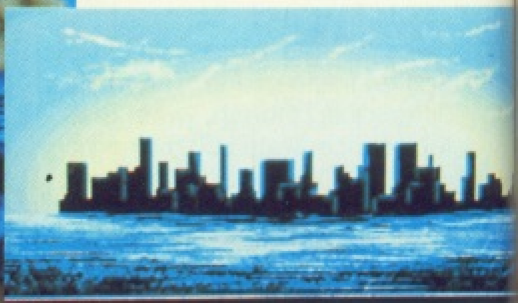
To mix the live action sequences with the animators' stop-frame scenes meant some clever film editing and the use of split-screen filming, where live action would be shown in one half of the screen, and the film was spliced to show some animated sequences on the other. Similarly, an advanced version of CSO (Colour Separation Overlay) was used with the puppets filmed in front of a blue backdrop with background action added afterwards.

It was decided at the start, that they wanted Robocop's successor to look almost insect-like, so Tippet made sure that final construction was a massive and stocky beast, but with a perilously thin waist – a trait most insects share. The next problem was getting over the sheer strength the machine possessed, and this involved maintaining the speed needed to, say, knock Murphy over a wall, whilst ensuring it was relatively feasible - a feat that needed meticulous timing and several takes. And the animators made extensive use of storyboarding to plot each part of the all-important fight scene, as a single continuity slip up would have caused glaring errors that could make the film look as if it had been badly edited. The result is a spectacular ten minute on-screen battle royale, the direct result of months of intensive work .

THE FUTURE...

As you can guess, Robocop III is already on the cards, with several scripts under consideration by film company Orion. There are,as yet, no specific details as to which director may take up the reigns or clues to the eventual storyline, but there are rumours that the original Robocop – alias Peter Weller – may not be donning the suit of Detroit's favourite cop...





A couple of the introductory screens that set the scene.They're the only graphics that are recognisably 'Psygnosis', although the game is a player and not a looker. . . .

NITRO

Nitro is not an original game. In fact, when it comes to adjectives to describe the gameplay, revolutionary isn't one that springs to mind. The idea of a multi-player game featuring cars that race around a small track collecting bonuses to improve their capabilities is one that was implemented many years ago in the form of *Super Sprint*. Even evolving the idea by setting the track over a scrolling play area against a backdrop of a major city roadmap was tackled not so long ago in Activision's *Hot Rod*. So why give Psygnosis' effort such a good mark? Because it's well presented, damn well executed and a lot of fun to play.

'The Champion of Champions' is the title of an annual race where the prize is one million pounds and losing results in death. Set over 32 tracks, the race takes you through busy city centres, twisting forests and barren wastelands. Unlike most racers, you aren't out of the game if you come last. The only way to lose the game is to run out of gas.

As you race around, you can encounter all sorts of traps and pifalls, such as rocks, walls, holes and patches of oil and water. Colliding into objects causes temporary damage to your car, signified by smoke rings pouring from your engine and the car begins to wobble across the road rather than hold a straight line.

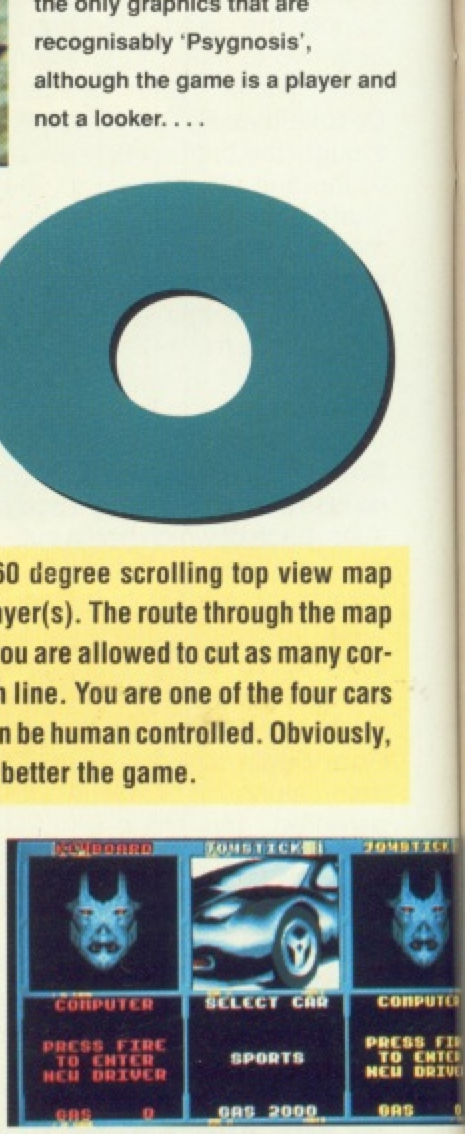
Each track takes the form of a 360 degree scrolling top view map that centres around the human player(s). The route through the map is marked with arrows, although you are allowed to cut as many corners as you like to reach the finish line. You are one of the four cars in the race, up to three of which can be human controlled. Obviously, the more players competing, the better the game.

Not everything in the game is bad, however. Tokens can be collected that supply you with points, gas or cash. The cash is used between levels to upgrade your car's engine and handling capabilities, or to buy a totally new one.

Graphically, *Nitro* is not overly impressive. Nice smooth scrolling and arcadesque sprites give a fun feel to the game, although the pictures of the players displayed between levels are a little suspect. Is that really Clint Eastwood sat next to Rambo?

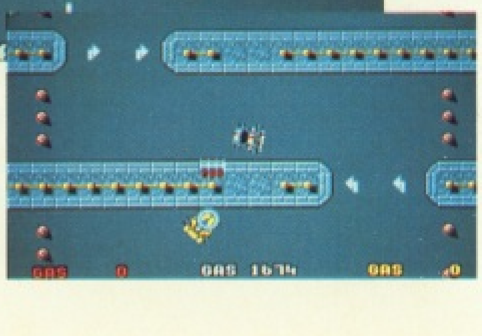
Nitro is a great game to play, even if it isn't particularly 'new'. It plays well, and that's where the addictive qualities lie. It isn't a game that you'll play into the early hours, but you will find yourself loading it up over and over again.

Tony Dillon



Everybody has a choice of three cars. Each vehicle behaves differently, depending on terrain. The sports car is great for the city, whereas the Turbo Buggy has an advantage over the wastelands.



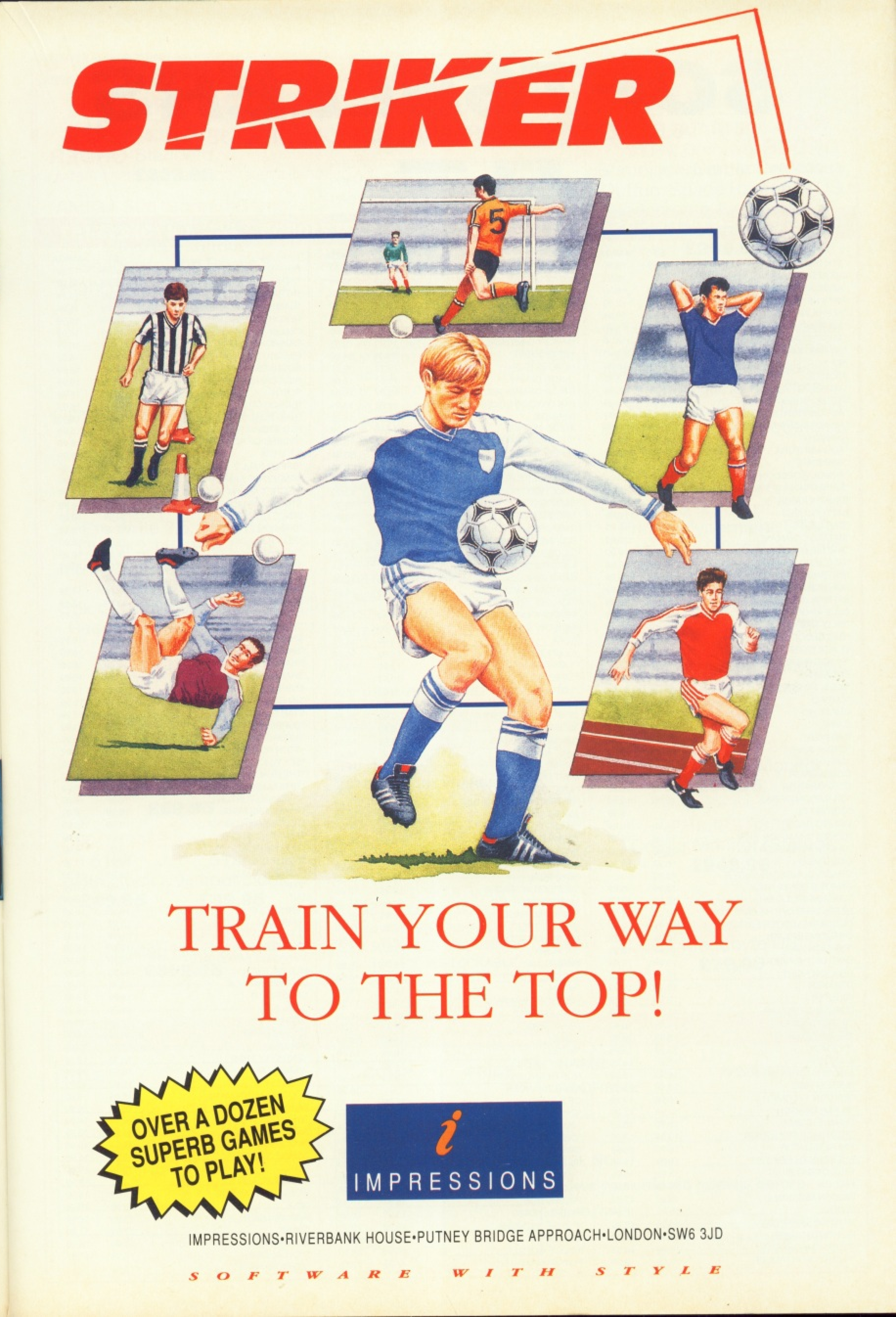


Racing through the empty city streets. The course is marked out with arrows, although short cuts are allowed, such as through the hole in the railing, *right*.

PSYGNOSIS £24.99

"A multi-player drive 'em up – Nitro is fun to play"

GRAPHICS	80%
SOUND	72%
LASTABILITY	81%
PLAYABILITY	84%
OVERALL	**82%**


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Every now and then, a larger adversary will stroll along and a fight to the death will ensue. It's wise to save your magic for these encounters, but another trick is to hack away at them before they appear fully on the screen. This way they don't get to take a swing at you.

GOLDEN AXE

The Amiga conversion of *Golden Axe* has been six months in the making and, to Probe and Dementia's credit, it looks and plays extremely closely to its arcade parent and the Megadrive version. A one or two-player game, *Golden Axe* involves guiding three noble warriors across five horizontally-scrolling stages, whilst systematically slaughtering hordes of evil Orcs and warriors. The reason for your trail of destruction is an evil warlock called Death Adder, who, in the process of seizing control of the surrounding land, killed each hero's family. You, of course, must avenge their deaths and free your country, but before the quest can begin you must choose which of the three heroes to take into battle. Each of the trio – an Elf, an axe-wielding Conan lookalike, and a female warrior - have different battle and magic attributes, and what one makes up for in strength, he or she will lose in magical powers – thus, a nice balance between the two should be selected.

Once this has been done, the game begins with our heroes walking or running from left to right. As you progress, the twisted servants of Death Adder start to attack in groups of two or three. Using a combination of the joystick's directional controls and the firebutton, each character can perform a number of easy-to-use aggressive moves, which include shoulder barging, throwing and, of course, using whatever weapon you are holding. Each enemy must be knocked down several times before they will give up. Too many hits from them will reduce your character's energy and will eventually cost one of your three lives. Making your task slightly easier, though, are the aforementioned magic abilities, which, when activated, summon a hellish force which kills or weakens everyone in the vicinity and is an impressive visual showcase.

There's no doubting that *Golden Axe* is a good conversion: the graphics, animation and sound are almost identical to those of the coin-op, and it even sports all the arcade machine's intro screens. Despite all this, though, the gameplay is its main stumbling block and whilst it is fun to play – especially in two-player mode – and the initial urge to explore is great, its lasting appeal is dubious. A good conversion, if a little short in the longevity stakes, but definitely one for die-hard fans of the coin-op.

Steve Merrett



Each character's magical powers vary, with the physically weak female warrior coming out tops in terms of spell strength. Pressing either of the Alt keys casts the spell, and you can sit back while the enemy are knocked for six.





Your strength and magical abilities can be topped up courtesy of the small goblins that scurry around. By giving them the occasional kick they relinquish both food and spells, and they also appear between levels to prepare you for what lies ahead.

VIRGIN £19.95

"Hack your way through a quality coin-op conversion"

GRAPHICS	83%
SOUND	77%
LASTABILITY	74%
PLAYABILITY	83%
OVERALL	**78%**

ENTER BATTLE COMMAND FIRST INTO BATTLE... LAST TO LEAVE





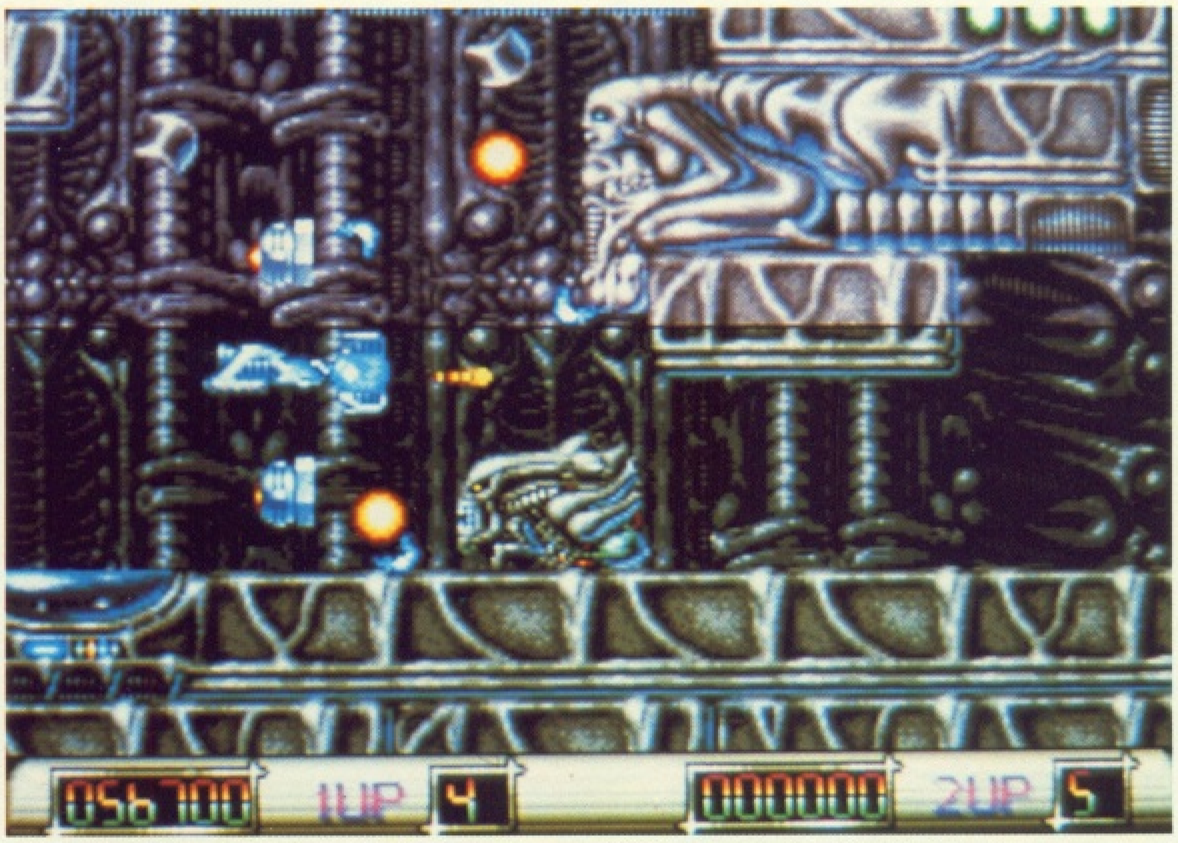
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Set in the near future, as an alternative reality, BATTLE COMMAND is an arcade/strategy game in which the player controls a single "MAULER" Assault Tank in one of 16 scenarios (missions) in the ultra war, fought between two dominant races in the NEW WORLD. The latest phase of the North/South war has been going on for over 10 years, with a stalemate eventually developing - a standoff between armies massed over a long dug-in battlefront. Such are the defensive capabilities of each side, full scale attacks are suicidal, so any offensive moves are, by necessity, small "behind the lines" actions performed by elite troops in specially designed vehicles. The Mauler is the latest such machine - capable of being lifted in and out of hostile territory by fast stealth choppers and armed with the most advanced weaponry the Northern scientists can devise.

ocean

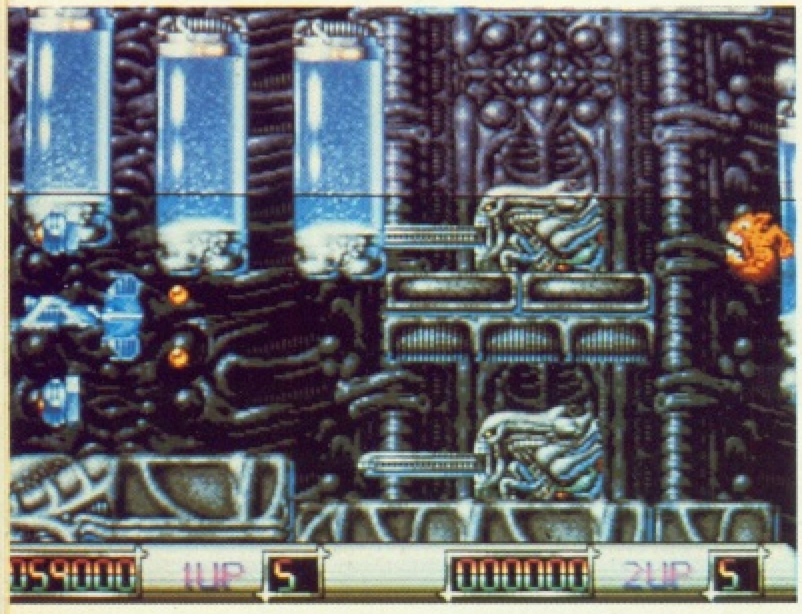
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Z-OUT



Level three's Aliens come complete with snapping jaws, eggs and even the odd squid or two.

One of the better shoot 'em ups of last year was Rainbow Arts' *R-Type* derivative, *X-Out*. Boasting a catalogue of add-on weapons that put both *Blood Money* and *Xenon II* to shame, and some of the best end-of-level guardians the Amiga has seen, the game won all sorts of critical acclaim - and rightfully so. Thus, and following the likes of the film industry, it was inevitable that a sequel would be in the offing, and at long last – and with surprisingly little pre-release hype – it has finally arrived. *Z-Out*'s scenario picks up where X-Out left off, with your race celebrating the success of the *X-Out* mission. Interrupting the jubilation, though, comes news of another attack. Moving quickly, the government recalls you into action and briefs you on your mission: destroy the invaders home



Graphically and sonically, Rainbow Arts have really excelled with Z-Out. Each stage has its own tune which suits the action perfectly, and they even get louder when you reach some of the nastier creatures. They haven't skimped on the graphics front, either, and the levels range from seemingly peaceful countryside to a flooded cavern - complete with rippling water.



As you approach the half-way point of each level, the music ominously fades out and you are left to face a larger adversary before you can progress.



Even with a heavily armoured craft there's still some very tight gaps to get through. No weapons can help you here.



Z-Out borrows a lot of ideas from a number of recent shoot'em-ups, but its gameplay draws from Irem's *R-Type* the most. The most blatant example of this is the protective nose cone which can be sent to clear the path ahead with a quick prod of the space bar.

CU SCREEN STAR

planet, and end their menace forever.

Aesthetically and technically, *Z-Out* seems very similar to its predecessor as both games sport six horizontally-scrolling levels each of which has a massive guardian waiting for you at the end of it. Likewise, whilst *X-Out* took its cue from a classic coin-op , *Z-Out* borrows quite heavily from its follow-up. However, despite its stale storyline and its similar facade, *Z-Out* is an extremely playable shoot'em-up. Okay, so it doesn't offer a great deal over *X-Out* in terms of new gameplay features, but the graphics have been improved upon and now sport impressive organic and hi-tech looks in the style of H.R. 'Alien' Geiger, whilst the enemy formations are faster and deadlier than those of the original. Similarly, the most important addition to the tried and trusted gameplay is a two-player mode which allows a friend to join in and share the blasting.

The horizontally-scrolling action begins with your pitifully-equipped ship evading numerous enemy fleets. These take the shape of both air and ground-based ships that spew numerous bullets as they pass, and the almost obligatory guardians who now appear both during a level as well as at the end. As can be expected, these are lethal, and contact with them or their bullets results in the loss of one of your five lives. Making your task easier, though, and replacing the shop system *X-Out* favoured, extra weapons are scattered randomly throughout the levels in the form of coloured capsules which appear when certain species of aliens are shot. Once collected, these endow your ship with all manner of strange but deadly devices, ranging from the ever-popular 'probe' device that protects your ship from oncoming bullets and can be sent ahead of you, to zig-zag bullets which penetrate even the most thorough of defences. The most impressive display of weaponry, though, are the side-mounted cannons which not only can withstand constant hits from aliens ships, but effectively triple your armaments – the only major problem, though, is that if you lose a life, all your collected weapons are lost.

Whilst not offering anything particularly new, *Z-Out* is a fast and furious blaster which puts most of its competitors to shame. The variety and quality of the graphics are, on the whole, excellent, with the Giger-inspired level three deserving a particular mention, with its Alien habitants sporting the piston-like jaws their film counterparts used! In addition, the end-of-level and mid-way guardians are even better than those of *X-Out*, rounding off one of the most polished and addictive shoot 'em ups the Amiga has seen for months.

Steve Merrett



ARMED AND DANGEROUS... To begin with, your ship is armed with a pathetic laser, but by shooting the red demons that occasionally scuttle across the screen, extra pods can be collected which enhance your ship. Once you have secured the nose cone, the weapons then appear in a random order, and range from homing bullets to side-mounted cannons which also double up as shields, withstanding hits from aliens or their bullets.

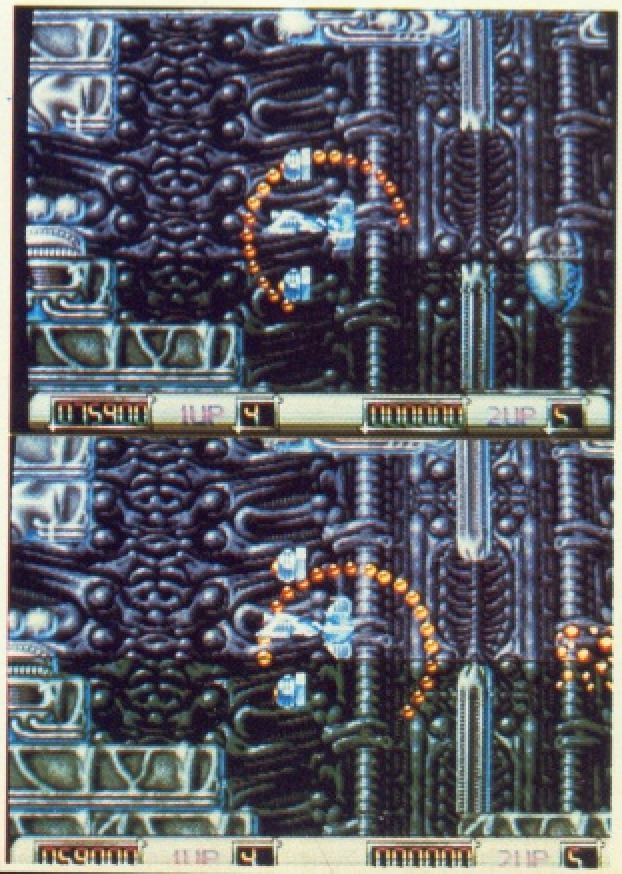
AMIGA SPEC

MEMORY REQUIRED	512K
SCROLL SPEED	8
COLLISION DETECTION	9
COLOURS ON SCREEN	40
LEVELS	6
DIFFICULTY LEVEL	7
HOURS TO COMPLETE	72
NUMBER OF PLAYERS	1/2

GRAPHICS STYLE - EXTREMELY VARIED AND DRAWING INSPIRATION FROM A LOT OF COIN-OPS. RUNS AT 50MZ.

SOUND - EACH STAGE HAS ITS OWN ACCOMPANYING SOUNDTRACK, ALONG WITH A NUMBER OF SUITABLY LOUD BLASTING EFFECTS

The end-of-level and mid-level guardians retain the flavour of each stage's graphical style. By far the most original, though, is the enlarged egg that awaits you during level 3. As you enter its lair, a bio-mechanical wall prevents you from harming it. By entering the fiery ring that spins towards you, though, the gates part, allowing you to blast away at it until it eventually explodes, allowing you to pass.

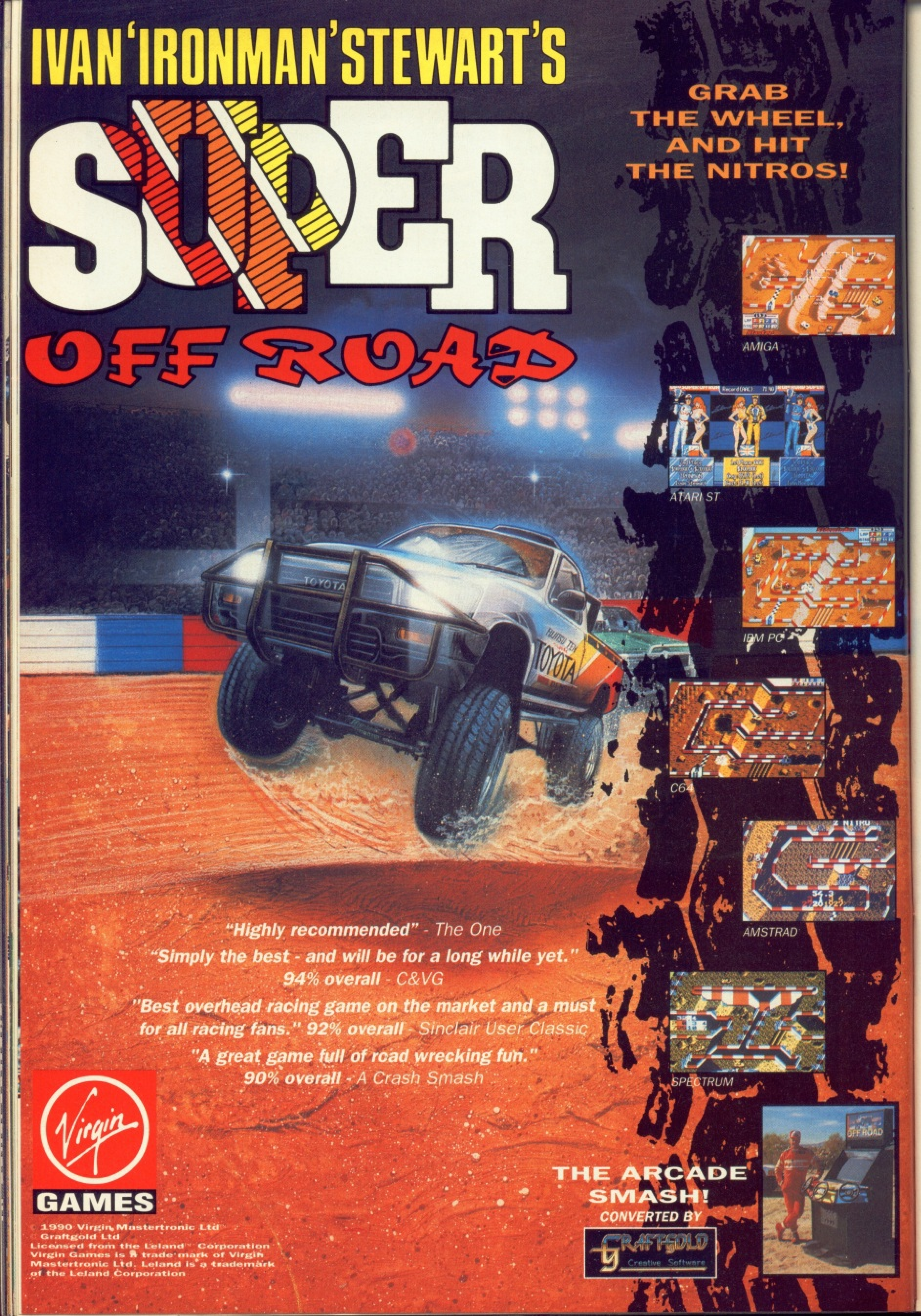


RAINBOW ARTS £19.99

" A polished, addictive and fun shoot 'em up "

GRAPHICS	93%
SOUND	89%
LASTABILITY	90%
PLAYABILITY	88%

OVERALL 89%



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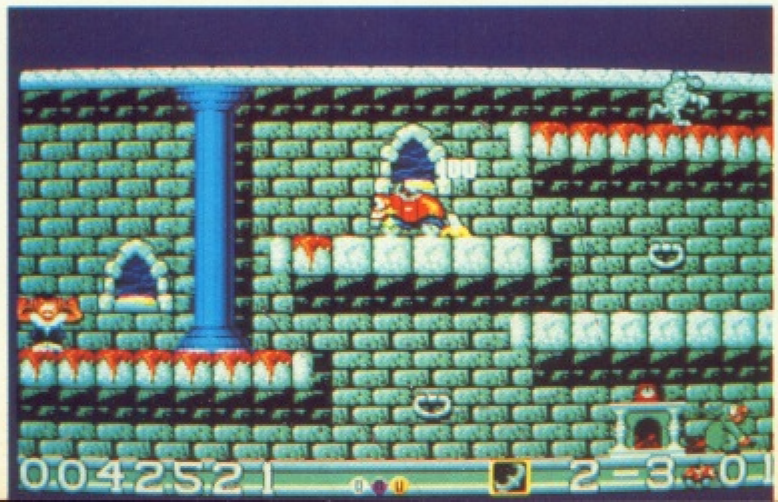


CAR-VUP

No doubt inspired by the 'cutesy' games that are currently appearing on the NES and Sega consoles, *Car-Vup* is a forty-eight stage platform romp with a little red car as its star. Control the little Herbie lookalike, called Arnie,as he attempts to rid his world of the marauding baddies that have overrun it. Behind this catastrophe is the wicked Captain Grim who, as his name suggests, is against everything nice and, on seeing Arnie's happy-go-lucky world, decided that it was ripe for spoiling. Before Arnie could act, Grim's minions were already running amok, and *Car-Vup* places you in the tyres of the little automobile as he prepares to clear each stage by brightening it up again. Lightening the tone of each stage is sufficient to save it from a fate worse than death, and this is achieved by painting or fixing every platform within the level by trundling over it. An easy enough task, hampered only by the aforementioned nasties who run and leap around the screen and generally make a nuisance of themselves.



Each of the eight worlds sports a different theme, ranging from a musical world to one based around the wild west. In addition, the enemy sprites are suitably attired to blend in with their odd surroundings and you can expect to meet cowboy guns and bass drums in their respective worlds.



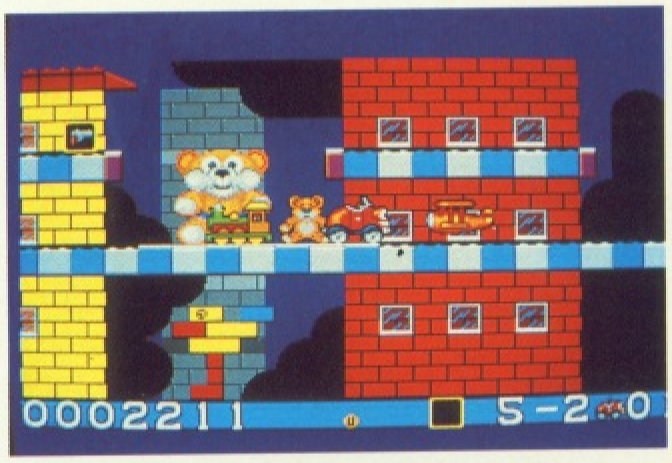
Arnie is controlled using the joystick and Core have made a concerted effort to make the controls as simple as possible. The system works well, with the firebutton and the up and down directional controls sending Arnie into a jump (with the directional controls determining the height of the jump), whilst the left and right controls only come into play when you need to turn the little car around. Each horizontally-scrolling level wraps around and covers roughly four screens – and as you run from left to right, the platforms are scattered at different heights above you. In addition, as you colour them in one by one, various bonuses drop from the heavens and should be collected for extra points and features. For instance, collecting the balls that sport the letters that make up the word EXTRA will gain you an extra ➢

CAR-VUP

life, whilst collecting B,O,N,U, and S will add to your score and ignite a flurry of fireworks to celebrate! For the most part, though, the bonuses are in the shape of point-giving fruit and goodies which add to your score considerably. Similarly, on odd occasions, a weapon icon will appear and, if collected, endows Arnie with a new offensive power. These take the form of jets of steam, bullets, and bombs which will kill any lurking nasties, or he can improve his performance with the addition of extra turning speed which allows our little red hero to turn on a sixpence.

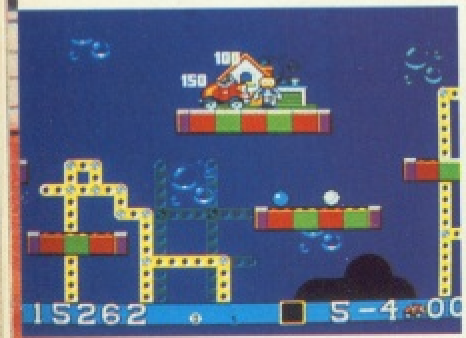
And that's all there is to it really, but don't dismiss it as a simplistic platform romp. Behind *Car-Vup*'s cute and simplistic front lurks a surprisingly addictive little game, and it is obvious that a lot of time has been spent ensuring that the controls and gameplay are as simple and uncluttered as possible, something which is perfectly apparent as the game is a doddle to pick up, but difficult to master – the key to an addictive game. Having said that, though, the game is no slouch in the graphics department, as each of the eight levels are nice and varied, with each stage boasting nasties that tie in with its overall theme and style – for instance, in Musicland, you can expect to be attacked by drums and trumpets. In terms of gameplay, *Car-Vup* borrows ideas from games as diverse as *Rainbow Islands* to *Wheelie* (remember that?), and the many bonuses and nice touches that have been included ensure that the game won't get too repetitive and dull. All in all, whilst not breaking down any sound or graphical barriers, *Car-Vup* offers addictive – if a little repetitive – platform action, and proves itself to be a neat and addictive variant on the tried and trusted platform theme. Worth a look.

Steve Merrett



Completing a level is simple in theory, but not s easy in practice. However, once all of the platforms have been painted, you will be whisked to safety by a friendly-looking helicopter.







Contact with the enemy is fatal, but a premature end to your world-saving plans can be averted with the collection of the many weapon icons which enable you to protect yourself with items such as bombs and bullets (see panel below).



VITAL ACCESSORIES



A number of weapons can be added to Car-Vup's cute little hero. Here's what to expect...

Ejector Seat: An extending arm flies out and kills whatever is directly above you

Spare Tyres: When fire button is pressed, these fly out behind you, killing anything in their path

Oil Cans: When you drop the oil, anything chasing you spins out of control and dies – useful in a tight spot

Steam: Like the ejector seat, this kills anything above you

Depth Charge: These can be dropped on anything below you, killing them instantly

The Backfire: Protects the back of your car and stuns any enemy that runs into the resultant smoke ring

Mortar Bombs: These can be fired in front of you to protect your path

Gun: The most common add-on, and the most useful. Just blow whatever is in front of you out of the way!

Big Fenda: A magic bumper that allows you to temporarily collide with other obstacles without sustaining any damage



CORE DESIGN £24.99

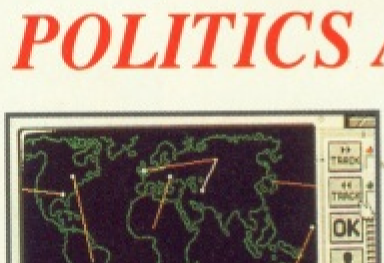
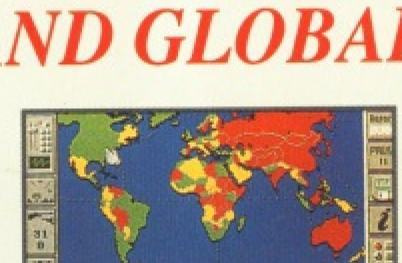
"Platform fun for the younger gamesplayer"

GRAPHICS	84%
SOUND	81%
LASTABILITY	82%
PLAYABILITY	83%
OVERALL	**81%**

THE FINAL CONFLICT



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The political map of Europe at the outbreak of World War Three. Nato are coloured red, the Warsaw Pact are coloured green as they are the players side, and neutral and non pact countries are shown in yellow.

FINAL CONFLICT

Wargames are normally considered suitable fodder for train spotters and callow youths in anoraks. I can never understand why this image persists. While 'normal' games players are zapping a couple of aliens from Quogfan Minor, the wargamer is sitting at home deciding the future of the world with his finger on the 'nuke' switch and the fate of millions in his hands.

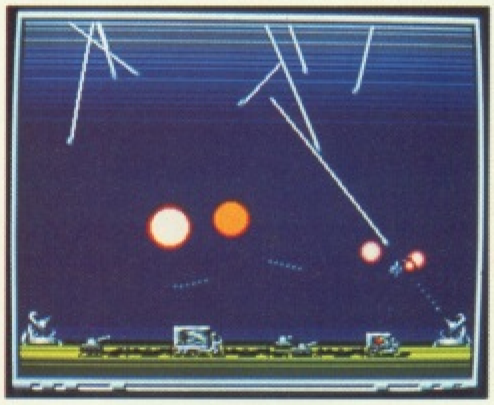
Final Conflict is one of a select few wargames that attempts to be user-friendly. The presentation is up to scratch, with nice graphics and easy-to-use icons. The scenarios are fairly modern with a unified Germany and a Middle East conflict option. There's also a *Missile Command* style nuclear defence screen, where you have to shoot incoming warheads, and which adds a bit of variety to the traditional wargame.

Whatever the scenario you'll usually find yourself squaring up against another powerful country. You can use diplomacy to make them see your point of view or attack them which, of course, carries even more clout, though it can be costly on your country's resources.

A country's armies are divided into two sections, infantry and armoured. Because the game is set on a global scale there are no individual regiments in the usual wargame sense. Creating new infantry units depends on the amount of people of conscription age in a country. The number of personnel and the amount of raw materials available varies from country to country, so on a protracted campaign it makes sense to try and capture an area with good potential for manufacturing war materials. There's always the nuclear option. This can backfire, however, leading to severe ecological problems, such as starvation or the onset of nuclear winter. Other countries will react if you fire nuclear missiles willy nilly, so the nuclear card needs to be played with care.

Final Conflict is occasionally too simplistic for its own good. Set against that there are some attractive graphics and a design system which adds to the game immensely. I don't feel there's enough in there to keep dedicated wargamers happy; it's more like an advanced computer version of the classic board game, *Risk*. Worth checking out if you fancy your chances at world domination.

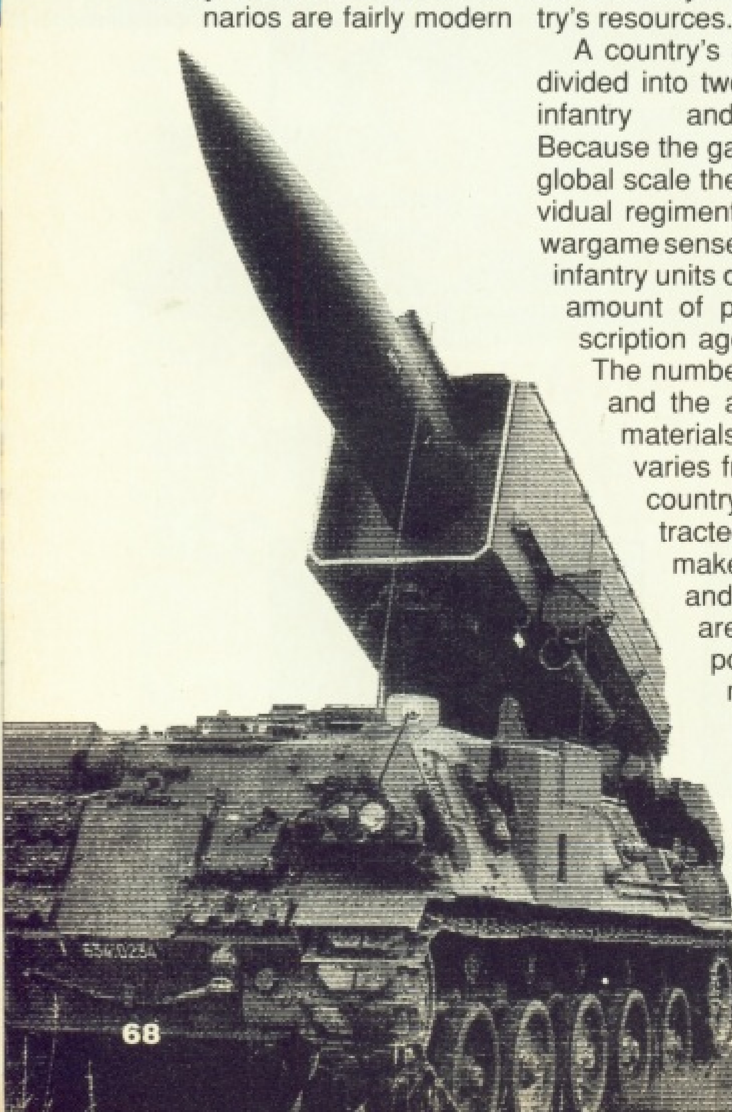
Mark Patterson



Defending against a nuclear attack is difficult. Use the mouse to target were you want your anti nuke missiles to detonate (usually ahead of the incoming fire), then use the left and right mouse buttons to fire from your bases in the bottom corners of the screen.



Your spies give you important information on the whereabouts of enemy bases.



SYSTEM CONTROL

Giving out an order is simply a matter of clicking on to a country, followed by an order icon, and possibly another country if your sending troops there or working a diplomatic miracle. It's simple command systems like this that open up war and strategy gaming to people who are normally put off by long streams of complicated and laborious commands. The only drawback with this system is that a serious wargame fan might want a more developed control system capable of manipulating individual combat units and offering detailed logistical information.

IMPRESSIONS £24.99

"A good, but slightly basic, wargame"

GRAPHICS	66%
SOUND	54%
LASTABILITY	77%
PLAYABILITY	78%

OVERALL 78%


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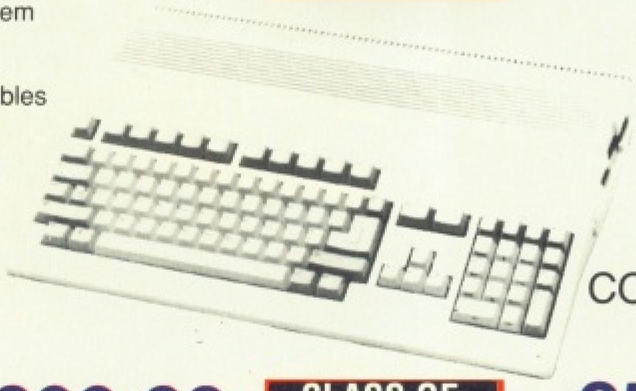
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“Just what a game should be: looks good, sounds good, and plays like a dream.”

Chris Morley, ACE, October 1990

ACE RATED 936

By Graftgold

SIMULCRA

MicroStyle

The 3D vector graphics system in Simulcra features solid filled 3D graphics with shadows and light intensity surfaces. The system allows solid and wireframe surfaces to be freely mixed. Stipple and transparent/semi-transparent surfaces are also employed.

The game code runs up to 252 non player objects on the map. The game cycle rate and the view cycle are independent so that game time can be kept more or less constant even if the display rate is slowed down.

Special explosion effects are achieved using a highly efficient particle controller that individually moves up to 100 particles. Definitely a game that goes with a bang!

Simulcra uses a grid-based map similar to Virus but includes 'blank' squares, introducing ground-based and flight action



Simulcra is verging on the awesome, conjuring up immediate comparisons with the classic Virus. Your SRV rotates 360 degrees and can fly or drive. The rotation and shading are excellent and the game has a great feeling of speed. Battle is fast and furious and you can power up the SRV with loads of goodies including speed-ups, radar, fire and forget missiles, target display systems, shields, and extra lives.

MICROSTYLE hurl you into the computer war of the future and produce a red hot 3D shoot-em-up as an incentive...

Cyberscape rules in the far future, where even war is played out inside massive computer simulators. A particularly unpleasant virus has, however, had the effect of projecting the combat into the real world and as a result you have hordes of bloodthirsty simulcraft pilots wreaking havoc all over the place. Your objective is to enter the 'battle matrix' and destroy the other craft as well as the matrix itself.

You control a sophisticated Suface Reconnaissance Vehicle (SRV) with swing wings that give it limited flight capabilities. You drive your SRV around the matrix, encountering every so often a thin red line that denotes an energy barrier beyond which you cannot pass. You must then locate the relevant energy projector and destroy it, which will lift the barrier and allow you to proceed.

ACE RATED 936

To add variety to an already exciting game, Microstyle have thrown in a wide variety of enemies. First, and most common, are the laser turrets that slowly sweep in a complete circle until they lock onto you, whereupon they fire viciously. Various ground and air attack craft, such as jeeps and small tanks, race around the walkways, thankfully needing only one shot to kill. Then you reach the megatanks – these can only be killed with missiles, but when shot explode in the most satisfactory way yet, by first ejecting the gun turret and then collapsing in on themselves with a terrific sound effect.

Throughout the game you also have access to a map screen for strategic planning – and there's also a neat power-up that gives you short range mapping/radar facilities while you're moving.



The result is a fast paced 3D shoot-em-up that is slightly similar to Resolution 101 in gameplay terms but blends in elements of Falcon and Virus as well. In addition, the grid construction introduces a maze element. Sound effects are superb and add to the sensation of speed. There's also a wonderful intro sequence.

Just what a game should be: looks good, sounds good, and plays like a dream.

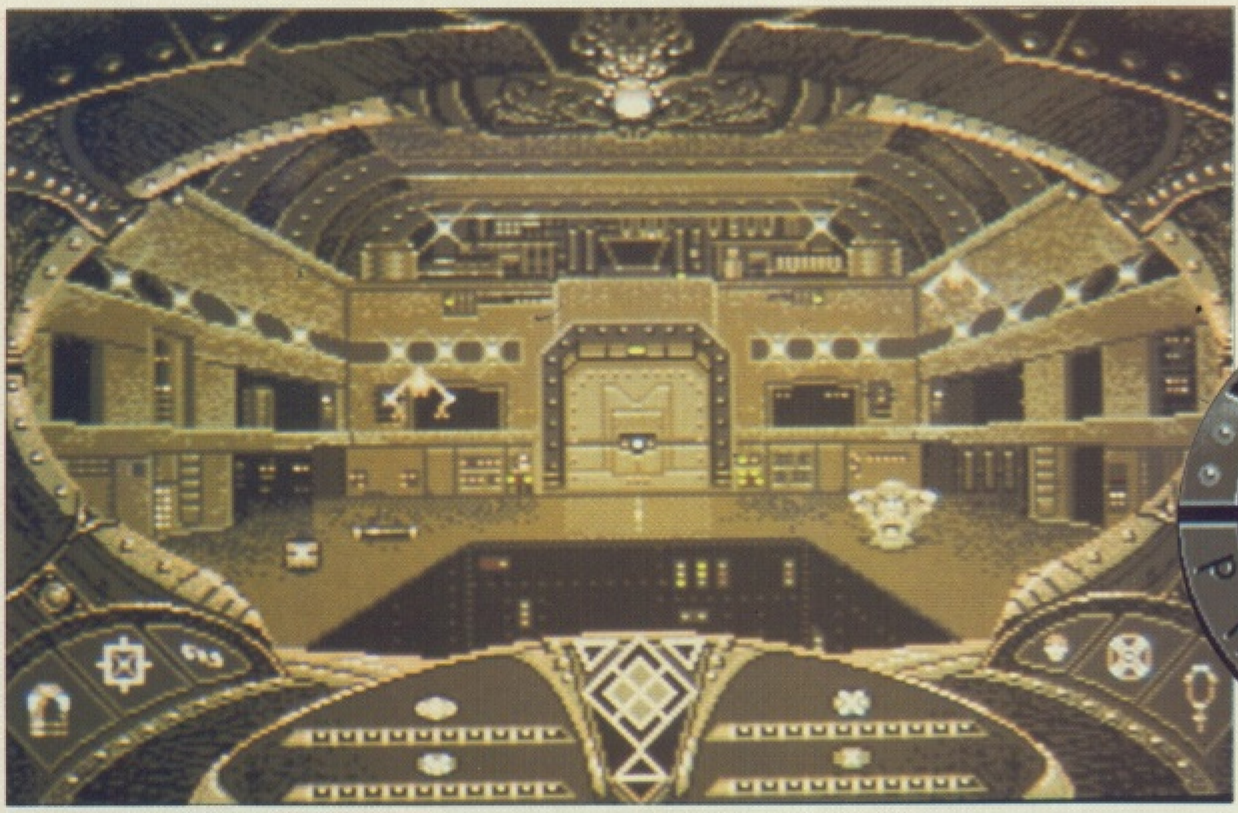


Here at MicroStyle we couldn't think of anything more to add to Chris Morleys' review for Octobers edition of Ace.

RELEASE DETAILS

ATARI ST	£24.99	OCT 90
AMIGA	£24.99	OCT 90
No other versions planned		

All excerpts quoted by kind permission of Ace

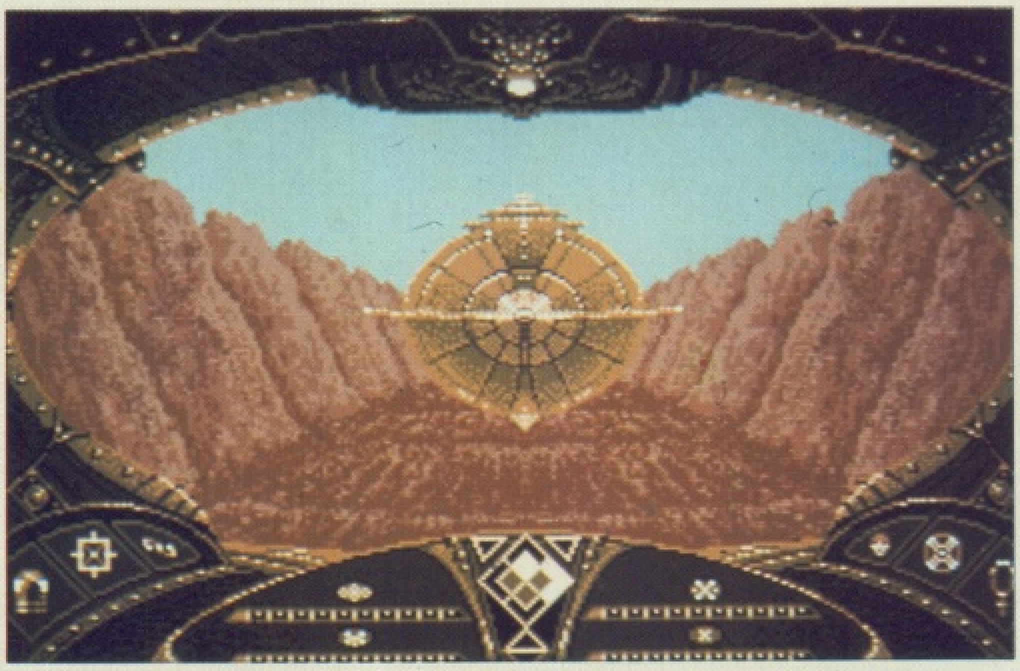


ECO PHANTOMS

The Earth has been conquered in a bloody invasion, the population enslaved and the planet stripped of its raw materials. The Eco Phantoms, an evil race who plunder resources from other civilisations, are on the rampage and it's your job to stop 'em.

The aliens have set up three bases in prime mineral locations around the globe (desert, sea and polar cap). Each base or dome is made up of a maze of gulleys, with heavily guarded buildings hidden within. The aim is to locate the installations, enter them, rescue all the prisoners, steal all the items and destroy the buildings, effectively destroying the domes. Then it's a fight against the mothership to send the invaders packing once and for all.

The craft you control is a stolen Zeppelin airship. You'd think it would be easy to keep a hot air balloon aloft. Don't you believe it! Flying through a variety of weather conditions such as lightning storms and high winds, or even the odd earthquake, can damage the ships turbines, slowing movement and even cutting out certain facilities, such as the ability to turn left. Virus balls bombard the zepplin spreading viruses which eat away at the very fabric of the ship, causing internal systems to



On arriving at a building, a Zepplin, not entirely unlike this one, will approach you and ask for a code. Get it right, and you'll be allowed to enter. Guess wrong and you'll probably meet a grissly death.



The Engine room. The five animated turbines control all movement of the ship, and have to be regularly topped up with oil. This is immensely time consuming so when you've freed some prisoners put them to work in the engine room to look after things.



Oh dear, you lost! All the Earth's minerals have been stolen and the planet has become a lump of barren rock.

ECO PHANTOMS



shut down or fail. The systems can't be repaired, but shutdowns can be avoided by careful monitoring. For example, you can prevent the turbines stopping by topping them up with oil when necessary.

Of course, keeping check on your ship's performance takes up valuable time in an already busy game. For the first time, at least to my knowledge, the people you rescue from the concentration camps serve a useful purpose. When they come on board your ship, you can assign them work in the turbine room, the virus vaccine laboratory or the passenger lounge, where they will perform essential maintenance tasks, leaving you to pilot the ship through the narrow gulleys in search of danger.

As you travel through the gulleys various objects attack you. First are the virus balls. Like amoebas, they travel in pairs, and you have the option of shooting them or running through them and taking the damage. If you open fire and you're not fast enough, they will multiply, spread out, and take up a larger area of the map giving you an even tougher time. Then there are the roaming alien attack forces that will sit quietly and let you pass unless you attack them, at which point they'll fight to the death. Some carry special items, such as food and fuel, so sometimes it's worth the risk to obtain much needed supplies. Finally there are minefields which have to be crept past by sliding to the side of the gulley, and then proceeding at low speed.

When you finally do reach a building, an enemy zeppelin appears and asks you for an access code. If you supply the wrong one, the balloon will open fire. Enter correctly, and you can send a remote control robot into the building, where it will free the prisoners and collect all available objects.

The graphics are the game's high point. Rather than choose bright, garish colours, *Eco* goes for a subtle, atmospheric look, with dark moody displays and more shadows than Cliff Richard. The entire game is mouse controlled, which for the sake of speed and ease of use can only be a bonus. In fact, looking at the game, it seems that a lot of work has gone into its design, despite Splinter Visions claims of starting 'last Wednesday'. Although on paper the game is far too complicated to work, in practise it comes together nicely, and you end up with a game that is comfortably taxing.

Tony Dillon



The zeppelin is flying along one of the underwater gulleys. To begin with all is quiet. Suddenly a squadron of enemy ships appear and attempt to blast you from the sky. Taking evasive action you've got to think fast to avoid their gunfire. It's not going to be easy, but that's part of the fun. After eventually seeing off the attack fighters, another building looms up on the view screen and it's time to explore.



You're inside one of the buildings. Set blasters to maximum, rescue the prisoners and cause mayhem.



This map is almost useless. It appears that three domes are under attack.

Splinter Visions originally began life as a graphic art company back in June 1988, working on graphics for a Mirrorsoft title called *Terrarium* that, sadly, was never published. In December of last year the trio of Alan Miles, Deborah Issac and Mike Jary decided to establish a full blown development house, roping in the talents of Jeremy Shirlock, Toby Simpson and Nick Snape on coding and Roy Beer and Adam Pracey taking all sound responsibilities.

Eco Phantoms is their first published product.

Future titles due to appear next year are *The Magic Garden*, an arcade adventure with a gardening simulation, and *Fatal Strokes*, where an artist has to free his paintings from possession by entering their strange, surrealistic worlds.

AMIGA SPEC

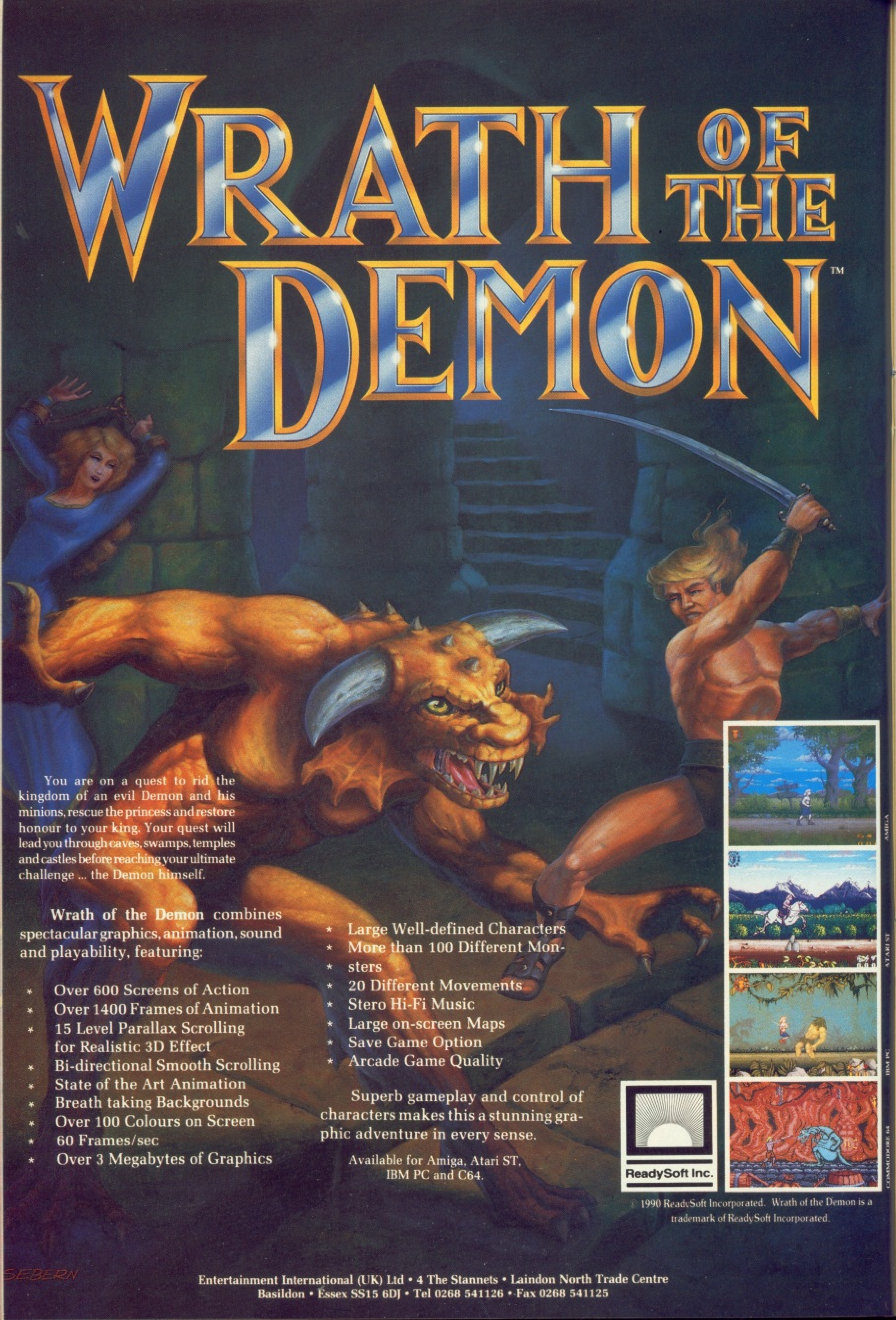
MEMORY REQUIRED	512K
SCROLL SPEED	7
COLLISION DETECTION	8
COLOURS ON SCREEN	32
LEVELS	3
DIFFICULTY LEVEL	7
HOURS TO COMPLETE	24
NUMBER OF PLAYERS	1
GRAPHICS STYLE	ATMOSPHERIC AND MOODY ARTWORK
SOUND	INTRO TUNE, PLUS SPOT FX

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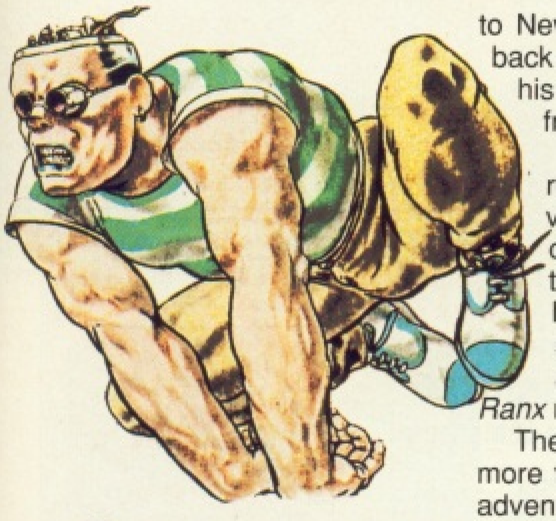
"Highly atmospheric futuristic strategy romp"

GRAPHICS	87%
SOUND	79%
LASTABILITY	80%
PLAYABILITY	81%
OVERALL	**80%**


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RANX



Set in an alternate Earth, *Ranx*, the game, is based loosely around 'Ranx Xerox In America', his comic book debut. Here the world is caught in the grip of a mysterious plague, but a cure has been discovered, and it's down to Ranx to get it from Italy to New York, then hot foot it back to Italy to rescue Lubna, his underaged sweetheart, from an evil gang.

Ranx is a seriously risky licence, owing to the visual excesses of the comic book. To get round this UBI Soft appear to have toned down the sex, violence and drug abuse, which gives *Ranx* much of its flavour.

The game itself is nothing more than a standard arcade adventure. Information can be collected by talking to people who aren't shooting at you (which isn't many). The problems are fairly straightforward: grenade the guy with the chainsaw, or smash parking meters for cash.

The real drawback is the amount of people trying to stick you with a knife, or gun you down. I know it's supposed to be an alternate reality with a dog's ear of a civilisation, but everybody and their aunts appear to be out to get Ranx. The bad guys can usually strike first, and when there's a few on screen Ranx doesn't stand a chance.

Though rough around the edges the graphics capture the feel of the comic book, with loud captions when you hit somebody and plenty of mean looking dudes. I was disappointed with the Ranx sprite, he really needed to be a bit bigger and more detailed to set him apart from the other characters.

It would prove impossible to try and retain the comic's vulgarity in the game owing to legal reasons, but this is a brave attempt and is definitely adult orientated, but it still lacks the necessary punch that the comic book had.

Brave, but not shocking, *Ranx* is fun for a while but falls down under the sheer difficulty of beating the bad guys. A possible cult hit.

Mark Patterson







You have to use the grenades to get past the dude with the chainsaw. In this section it helps to talk to people before you hit them. Hitting lamposts is the only way for Ranx to recharge although this will temporarily paralise him. Smashing up parking meters is his only source of income.



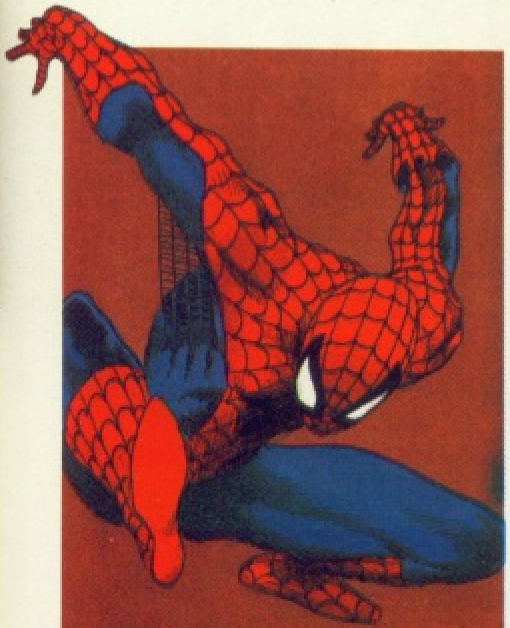
Licences are normally carried through on the hype of the original product, which is probably part of the reason why minimal effort seems to be put into many film and comic book conversions. Ranx, though, has an interesting problem: Ranx Xerox, the main character, is a seven foot tall robot who spends most of his time maiming people, being abusive and cavorting with most of the young ladies he meets in a very adult manner. The comic book was subsequently banned shortly after release. Though the ban has now been lifted Ranx is only available through a few specialist comic shops.

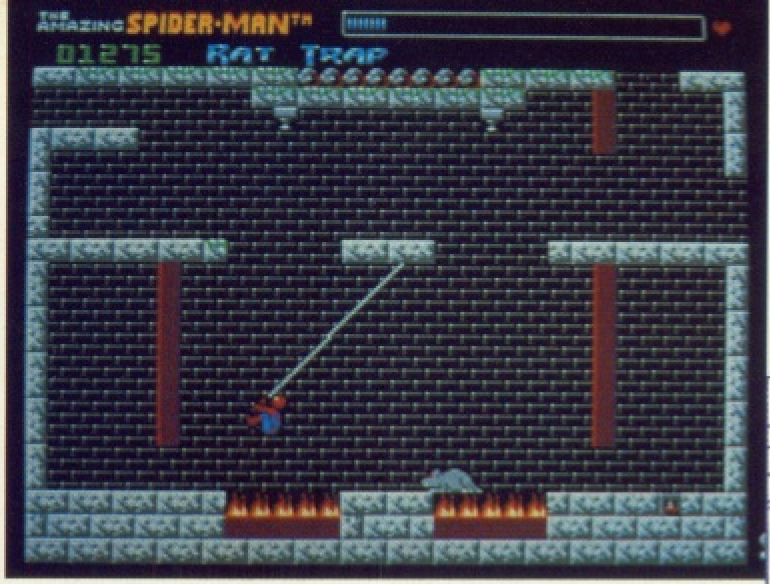
UBI SOFT £24.99

"Interesting but flawed arcade adventure"

GRAPHICS	73%
SOUND	76%
LASTABILITY	71%
PLAYABILITY	68%
OVERALL	**69%**

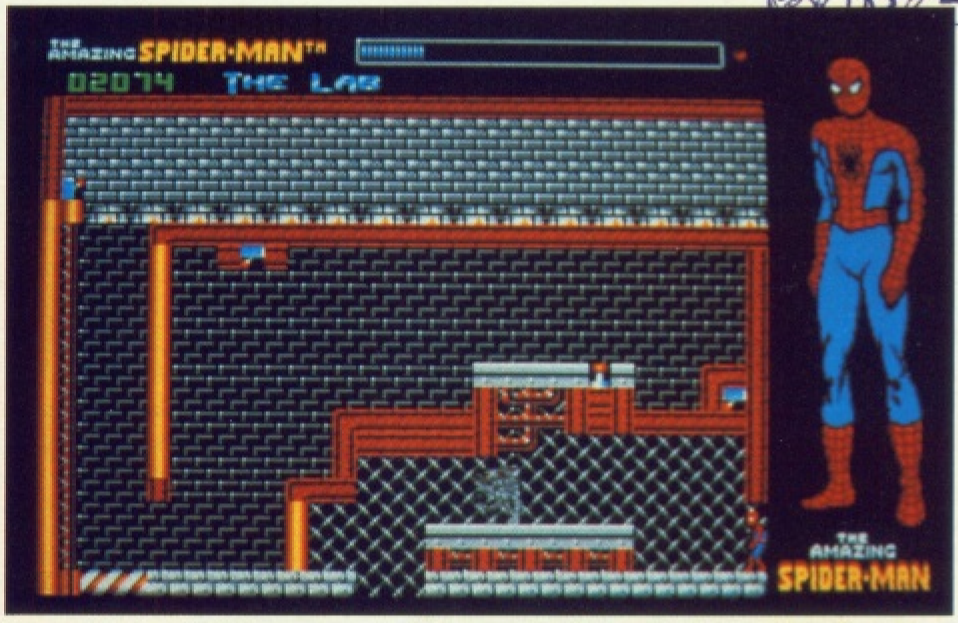

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A platform has to be lowered allowing the rat to cross over the fire to trip the switch at the bottom left of the screen.





Here Spidey has to take the roundabout route so that he can enter through the top of the screen. Then he must activate the elevator, deactivate the orange force fields and destroy the robot.

THE AMAZING SPIDERMAN

Peter Parker, high school wimp, was bitten by a radioactive spider which granted him the proportionate strength and speed of an arachnid, as well as a powerful spider sense which can alert him to all forms of danger. Devising a powerful synthetic web fluid and donning a lurid red and blue costume, Parker became the amazing Spiderman fighting crime on the streets of New York. Created by Stan Lee and Steve Ditko and first appearing in Amazing Fantasy 15, 1962, the Marvel Comic's character now stars in four titles and his popularity shows no sign of declining.



After twenty eight years of crime busting Spiderman is more popular than ever, with the latest in the long line of Spiderman comicbooks topping the million sales mark. It's a remarkable achievement, especially for Tod McFarlane, the writer and illustrator, who was rumoured to have collected a cool quarter of a million dollars for the first issue in royalty payments.

This is Spidey's second computer outing. He was previously spinning his stuff on 8-bit machines, in an adventure game from Adventure International. Strangely, this time it's a puzzle game. It might not seem such a good idea on paper considering the average gung-ho trigger happy computer gamesplayer, but on screen everything comes together, with absorbing puzzles, and a more than adequate challenge for your joystick skills.

If Spidey makes a wrong move the exit will close and the rock will hurtle down.





The main problem here comes from the spikey balls. It takes some pretty nifty web skills to get past them.

Mysterio, one of Spidey's oldest adversaries, has kidnapped the web slinger's missus, Mary Jane Watson Parker, and hidden her in an abandoned movie lot. Obviously this gives a lot of scope for traps and characters. In fact the first bad guy on screen looks rather like R2D2, setting the mood for some really bizarre events later on.

In an industry which is increasingly leaning towards big graphics and countless frames of animation (usually at the expense of playability), it's nice to see something which goes against the grain. The main Spiderman sprite is extremely small, neat and fun to control. Spidey can crawl on most surfaces, shoot webbing at the bad guys and, of course, swing around from line to line.

At the start the puzzles involve flicking switches and ➢

THE AMAZING SPIDERMAN

levers to free yet more switches and levers which will ultimately reveal a final exit, letting you into another themed section. Further on in the game the puzzles become more elaborate, set over several screens with plenty of bad guys. For instance, there's a complex laser matrix that you've got to negotiate or else you'll end up getting fried, and escape can only be accomplished by flicking a lever on the previous screen.

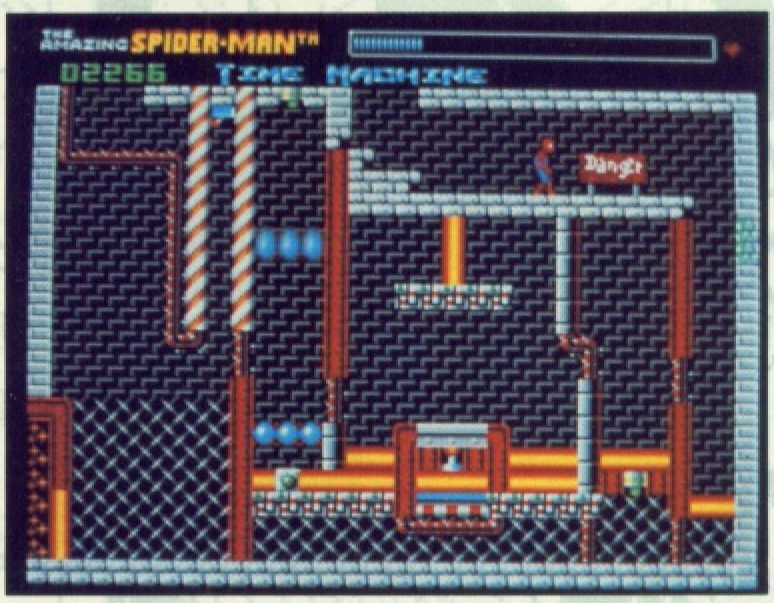
There's a novel restart system. When a level is finished Spidey arrives in a room with a huge clapper board. Jumping on its arm triggers a restart switch letting you continue from that point if anything untoward should happen. A Spiderman graphic at the side of the screen shows how much energy he has left, slowly transforming into a skeleton as he weakens. Should a full frame appear then it's scratch one arachno-sapien.

Spiderman is virtually unrestricted in where he can move. Some surfaces have been deliberately Spider-proofed (ie made slippery) by Mysterio, causing some problems. These often add to the difficulty of a puzzle, as well as making escape from some traps extremely hard.

Releasing a potential action licence as a puzzle game is a daring move. The game is well executed and a lot of fun, so much so that I couldn't really envisage a Spiderman shoot 'em up now that I've played this. Controlling Spiderman is sometimes awkward, especially when you first start playing, but it's only a matter of learning how things work.

Spiderman is original, taxing and fun and could definitely be a surprise hit this Christmas.

Mark Patterson



This is definitely the toughest of the early screens, requiring joystick skills as well as thought.



The gravity is up the creek on the screen, so Spidey gets bounced round in every direction. The object here is to find the right path through



This dinosaur takes some beating. Flicking the switch covers the gap with a bridge, flicking it again with the dinosaur on it means the reptile will fall to its death.



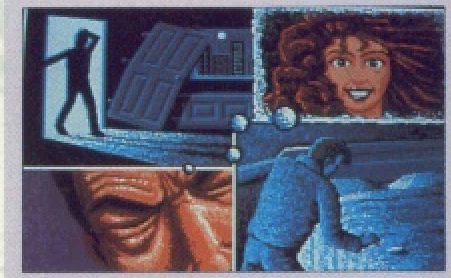
Spidey has to avoid the moon, then web the gargoyle before getting to the roof

AMIGA SPEC

MEMORY REQUIRED	512K
SCROLL SPEED	FLIP SCREEN
COLLISION DETECTION	7
COLOURS ON SCREEN	16
DIFFICULTY LEVEL	9
NUMBER OF PLAYERS	1
GRAPHICS STYLE	SMALL BUT NEAT SPRITES
SOUND	SPOT EFFECTS PLUS GOOD INTRO TUNE



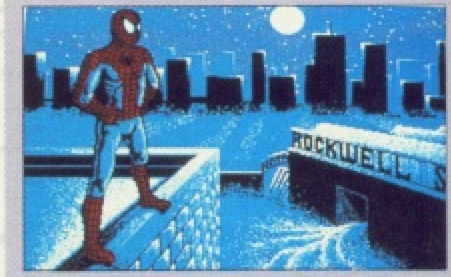
Peter Parker arrives home to find Mary Jane's gone AWOL.



Peter finds a mysterious message from Mary Jane's kidnapper...



...which then disappears in a cloud of smoke, but not before Spidey sees the name Rockwell Studios.



So it's move over Batman, the night belongs to Web Head now.

E.I £24.99

"Superbly playable and addictive puzzle game"

GRAPHICS	80%
SOUND	67%
LASTABILITY	82%
PLAYABILITY	84%
OVERALL	**84%**

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VGA color air combat sequence

Strategy mode split-screen with 3D Hexboard



• VGA 256 3D COLOR GRAPHICS, • ORIGINAL MUSIC, SOUND EFFECTS FOR GAME BLASTER, ADLIB SYNTHESIZER CARDS

DAS BOOT

GERMAN U-BOAT SIMULATION

Winter, 1941. The icy waters of the North Atlantic. The deeper you dive, the greater the pressure. Depth charges explode around you, banging on the hull of your U-boat like iron fists. Nerve and cunning make you the terror of the Allied convoys.

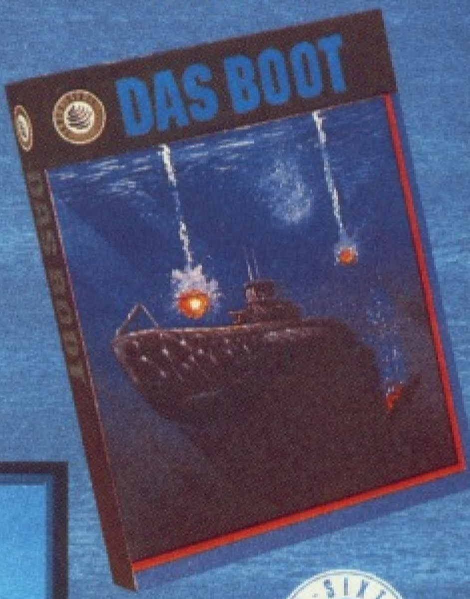
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VGA periscope view of enemy aircraft

VGA 256 color mine field under North Atlantic



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Rogue begins his quest unarmed, and his first task is to collect his helmet, rifle and backpack. Armed to the teeth he can then progress to the next stage.

ROGUE TROOPER

The new Rogue game is set in the character's early days. On the planet Nu Earth two sides are battling for supremacy on a planet polluted by man-made toxins, which will kill any exposed human being. To gain the upper hand one side, the Southers, have created a race of genetically bred people who have been transformed into super tough, super fast combat machines, immune to the poisons of Nu Earth. On the day of their combat deployment the genetic GIs are almost completely wiped out as the result of a traitor general notifying the enemy about their intended drop site. Rogue and his three computerised buddies vow to destroy the general, setting the scene for the game.

Rogue starts the game unarmed and unequipped inside a hostile base and must retrieve his helmet, gun and backpack before making good his escape. This section isn't exactly original. Several levels are connected by lifts, with regular enemy patrols out to get you. Objects need to be found by searching computers and flicking switches, with the odd puzzle to slow you down. Though not very well animated, the graphics are nice and large, which is a saving grace.

The next two sections have Rouge piloting a space craft around Nu Earth. This section is reminiscent of Elite's *Space Harrier*, and seems at odds with the flavour of the original comic strip. Again it looks great but it's not that exciting.

The fourth and final section is in the same style as level one. Rogue now has to place explosives at strategic points around an enemy base to blow up the dome and eliminate the traitor. Intermittent screens show the plot, as it unfolds, in comic book style, but it's not that effective as only two frames are shown each time. It's all rather sparse and doesn't add to the overall effect.

Rogue Trooper is one of my all time favourite 2000AD characters, and though it would always be a challenging licence, I had high expectations for this version. There's just not enough Rogue and not enough of the elements that made up the classic strip. I would feel slightly cheated if I'd bought this for the sake of the comic.

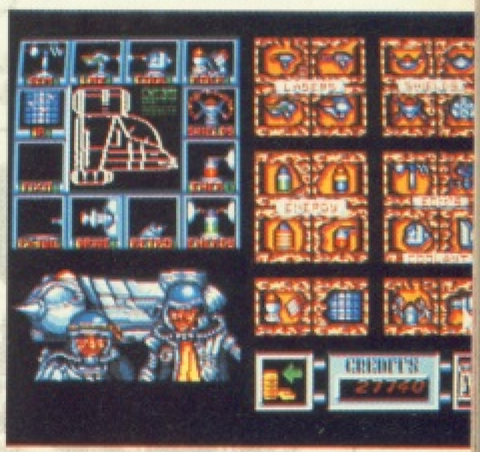
The manual contains a reprint of the first dozen episodes of the comic strip, which could become a collector's item, but information about the game is painfully thin on the ground. I'd have preferred greater detail on exactly what to do in the game rather than a small-sized reproduction of the original comic.

An average game but a tragic waste of a great licence.

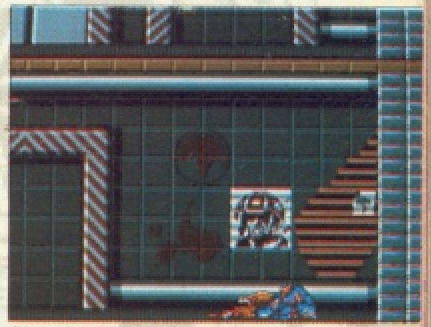
Mark Patterson



Travelling to the next platform stage involves enduring a *Space Harrier* style section with the enemy flying in over the horizon.



Between stages you can buy extra equipment for your craft.



Should Rogue take to many hits, he'll keel over in a bloody heap.

Though 2000AD has been published for almost fourteen years, few stories have had the longevity of Rogue Trooper. Originally scheduled as a short run story back in 1981, Rogue's popularity was such that he's still battling away today, albeit in a slightly different guise. A potential mega licence, Rogue's computer debut was made several years ago in a rather poor game from Piranha. Since then the comic book character has gone from strength to strength, with t-shirts, compilation books and a regular feature in 2000AD, inspiring Krisalis to gain the licence and attempt an improved computer conversion.

KRISALIS £24.99

"A tragic waste of a great comic book"

GRAPHICS	75%
SOUND	77%
LASTABILITY	65%
PLAYABILITY	68%
OVERALL	**65%**

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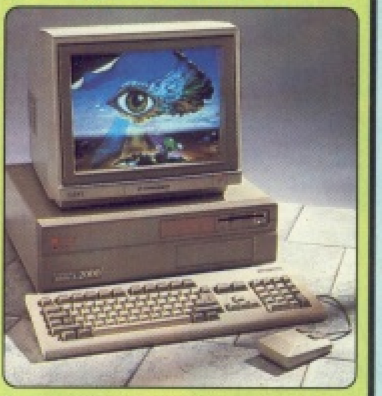
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BUCK ROGERS...

At the end of the twentieth century, an ailing Soviet Union launches a space platform weapons system known as Masterlink. The US, extremely worried by this threat to their security, sends Anthony 'Buck' Rogers to destroy the platform in a prototype spaceplane. Buck succeeds in his mission, but his plane is damaged, forcing him to eject. His cryogenic unit saves his life – but leaves him floating in space, his body in suspended animation.

When Buck is revived, he gets a shock – it's 2456, and the known galaxy is dominated by the ruthless Russo-American Mercantile corporation (RAM). Buck, however, rallies the rebel New Earth Organisation (NEO) to counterattack and free Earth.

The game alternates between graphic styles and character perspective. While exploring, the view is similar to that of *Dungeon Master* – head-height and forward-looking. When your team encounters a foe, the perspective shifts to a forced-3D outlook, as found in wargames like *Breach II* and *Laser Squad*. Individual players are highlighted, and are given instructions, such as fire, move or guard. As weapons lose their effectiveness over distance, it's a smart idea to close the gap between your men and the enemy.

Space travel is represented in the game too, and is vital if you wish to explore and advance your characters. Combat in space uses an entirely different system to personal combat, with your ship's stats displayed along with whatever info your sensors have gleaned about the enemy's location and status. The team's skills are automatically accounted for during space flight and combat, so having a good pilot and engineer is vital. As with personal combat, the party's puts things right once the fighting is over.



As with any RPG/adventure, saving your game on a regular basis is a necessity. You never know when you're going to stumble across a host of RAM soldiers, or a fleet of battle cruisers. The manual details all the baddies you'll come across, and is vital reading if you wish to know when to draw lasers – or when to run. The manual also contains around 70 log entries – and in certain parts of the game you'll be instructed to read an entry, which can provide useful information. Try to resist the temptation to 'cheat' by reading ahead – this will only ruin the game.

The graphics are of high quality throughout the game, and although not stunning, they add a great deal to the atmosphere. The sound, too, is laudable, and the two manuals are clear and well presented. You can even choose the sprites used in the combat sequences, moulding the party into the way you imagine them to be.

Overall, this game oozes quality and the time spent on it is evident. The sheer size of the game, with all its different locations and options, will keep you playing – just to explore the worlds and space stations. This, coupled with the care taken over graphics and sound, makes for another winner from SSI. There's no chance of you treating this game like a doddle. Can you battle your way through and eventually team up with Buck himself?

Matt Regan





***Far left*: Victorious against RAM forces, the team shares the booty. *Left*: Choose an icon to represent you during combat sequences. *Below*: While travelling through an asteroid belt, your ship is ambushed by an enemy vessel. Only your pilot's skills can save you now – unless Buck turns up to the rescue.**





THE STORY OF BUCK ROGERS

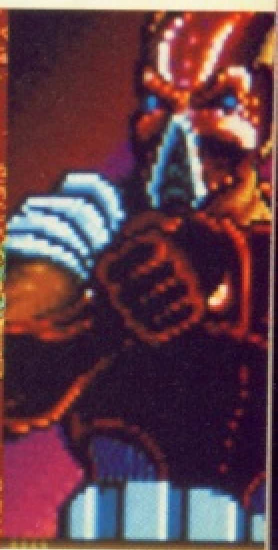
Buck Rogers first appeared in August, 1928, as a comic strip in the science-fiction magazine Amazing Stories. His popularity lead to the character being syndicated in various US newspapers in 1929, and Buck soon became a national (and later, an international) institution. The strip was written by John Flint Dille and Philip Nowlan, and drawn by Dick Calkins, whose imagination had millions of Americans avidly following the adventures of the hero and his rocket. His popularity has not decreased – indeed, a television series of his adventures was fashionable in the early eighties despite dull plots and the addition of an annoying robot called Tweeky. The gyrojet guns, space elevators, and truth gauges featured in the original strip have proved eternally endearing – heroes, it seems, don't go out of style. . . .

Below: The man himself, Buck Rogers. Although he doesn't appear in the beginning of the game, keep playing and success should eventually allow you to hook up with the living legend.



Below left: The combat screen – every team me ber must be given orders for each turn.
Below right: Meet one of RAM's designer soldie They're fanatical and won't stop until you're de





COUNTDOWN TO DOOMSDAY

RPG RULES This RPG puts you in control of a group of NEO recruits, eager to defend their new-found freedom. Loosely based on the AD&D system, each character has a particular profession, whether it be warrior, medic, engineer, rocket jock, or rogue (a thief-like occupation). Characters are 'built' by allotting points to the specific abilities of each character class. But there'll always be a trade off: a character who excels at demolition may be hopeless at first aid, for example.

Hit Points, armour class, and movement points follow the RPG tradition, and experience is gathered throughout the adventure, allowing the characters to rise in ability in their chosen field of expertise. Each increase in level gives the character more skill points to distribute, making for more tricky decisions to be taken. While back at NEO's base, the team can buy and sell equipment, have wounds and diseases cured, and accept new missions.



As soon as you join NEO the base comes under attack. Your task is to reset the air defences to fight off the aggressors or die trying.

SSI/US GOLD £29.99

> 'Another engrossing RPG game from SSI'

GRAPHICS	78%
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LASTABILITY	85%
PLAYABILITY	84%
OVERALL	**82%**

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This year, CU Amiga has been through a process of tremendous change - and it's your chance to let us know how we've done. The sender of the first survey out of the bag who correctly identifies the three top selling games this Christmas will win £300 worth of software. The next two out of the bag will each win £100's worth

1. About You (where applicable, please tick box).

A. Name:
B. Address:
C. Age (Please State):
D. Occupation:

School	❑
College/University	❑
Work (Full-time)	❑
Work (Part-time)	❑
Unemployed	❑

E. Income:

0-£3999	❑
£4000-£7999	❑
£8000-£11999	❑
£12000-£14999	❑
£15000 and above	❑

2. What Do you Use Your Amiga For?

	Never	Sometimes	Regularly
Games:	❑	❑	❑
Music Applications:	❑	❑	❑
Graphics Applications:	❑	❑	❑
Programming:	❑	❑	❑
Word Processing:	❑	❑	❑
Educational:	❑	❑	❑
Business:	❑	❑	❑

3. Which Of The Following Peripherals Do You...

	Own	Intend to buy within the next six months
Monitor:	❑	❑
Extra Disk Drive:	❑	❑
RAM Expansion:	❑	❑
Hard Disk:	❑	❑
Sound Digitiser:	❑	❑
Graphics Digitiser:	❑	❑
Software Peripherals:	❑	❑

4. On Average, How Much Do You Spend On Games Per Month?

0-£25 ❑
£26-£50 ❑
£51-£75 ❑
£76 or more ❑

5. Do You Buy PD Software/Demos:

Never ❑
Occasionally ❑
Regularly ❑

6. Which Of The Following Do You Regularly buy (please tick as many as applicable)?

C&VG ❑
ACE ❑
The One ❑
Zero ❑
Amiga Action ❑
Amiga Format ❑
Amiga Computing ❑
Your Amiga ❑
Rampage ❑
Zzap! ❑
Raze ❑
Other (please state)

7. How Many Copies Of CU Have You Bought In The Last Year?

1-3 ❑
4-6 ❑
7-9 ❑
10-12 ❑

8 How Do You rate The Following Sections in This Month's CU?

	Very good	fair-to-good	Not worth reading
Buzz:	❑	❑	❑
In Development:	❑	❑	❑
Demos:	❑	❑	❑
First Impressions:	❑	❑	❑
Screen Scene:	❑	❑	❑
And Finally/Charts:	❑	❑	❑
Video View:	❑	❑	❑
Backchat:	❑	❑	❑
Additionals:	❑	❑	❑
Music DIY:	❑	❑	❑
Graphics DIY:	❑	❑	❑
Dealer Directory:	❑	❑	❑
Fantasy Zone:	❑	❑	❑
Play to Win	❑	❑	❑
Helpline	❑	❑	❑

9 Would you like to see the following in CU ?

	Yes, definitely	If you've the space	Not at all
Buyers Guide for gamers	❑	❑	❑
Interviews with programmers	❑	❑	❑
A gossip column	❑	❑	❑
More hardware	❑	❑	❑
A budget column	❑	❑	❑

	Yes, definitely	*If you've the space*	*Not at all*
Profiles on software houses/business -style looks at games development (eg how a software house is is set up)	❑	❑	❑
A technical questions and answers (ie Q&A)	❑	❑	❑
A gadgets column (ie Outer Limits)	❑	❑	❑
A column on future technology/science fact and the fantastic (ie Agenda)	❑	❑	❑
Competitions	❑	❑	❑

Other, please state

10 Do you prefer computer related features or features of more general interest ? (please state)

11 Which sorts of subjects do you like to see covered in features? (please state)

12 In your opinion, what's the single biggest improvement still to make to CU? (please state)

13 Which do you prefer to see in exclusives, big name licences or the best Amiga game this month (bear in mind that the two things can be the same)?

14 So far, how do you rate the CU coverdisks? (please give a mark out of ten)

15 What do you you think it's important to have on the disk?

	Important	Ok to have on	Stear clear of these
A whole game from a software house	❑	❑	❑
A PD game	❑	❑	❑
A playable demo	❑	❑	❑
A PD graphics demo	❑	❑	❑
A rolling demo	❑	❑	❑
Utilities	❑	❑	❑
Games/graphics/ or sound DIY instruction	❑	❑	❑

Other, please state

In your opinion, what's the biggest single improvement we could make to the disks?

16 Other than games magazines, what else do you read?

17 What sort of games do you buy/like playing?

	like very much	*occasionally play*	*not at all*
Arcade games	❑	❑	❑
RPGs	❑	❑	❑
Adventures	❑	❑	❑
Simulations	❑	❑	❑
Strategies (eg Populous)	❑	❑	❑
Puzzles (eg Plotting)	❑	❑	❑
Wargames	❑	❑	❑

18 Has CU got the balance right between games coverage and coverage of other activities?

Yes ❑ No ❑ .

If no, what would you like to see changed.

19 When reviewing games, does CU

A) mark too highly ❑ , B) mark too harshly ❑ , C) on thè whole mark in a balanced and fair manner ❑.

20 Lastly do Cu reviews give you enough information for you to make a purchasing decision?

Yes, enough ❑ No, I'd like more details

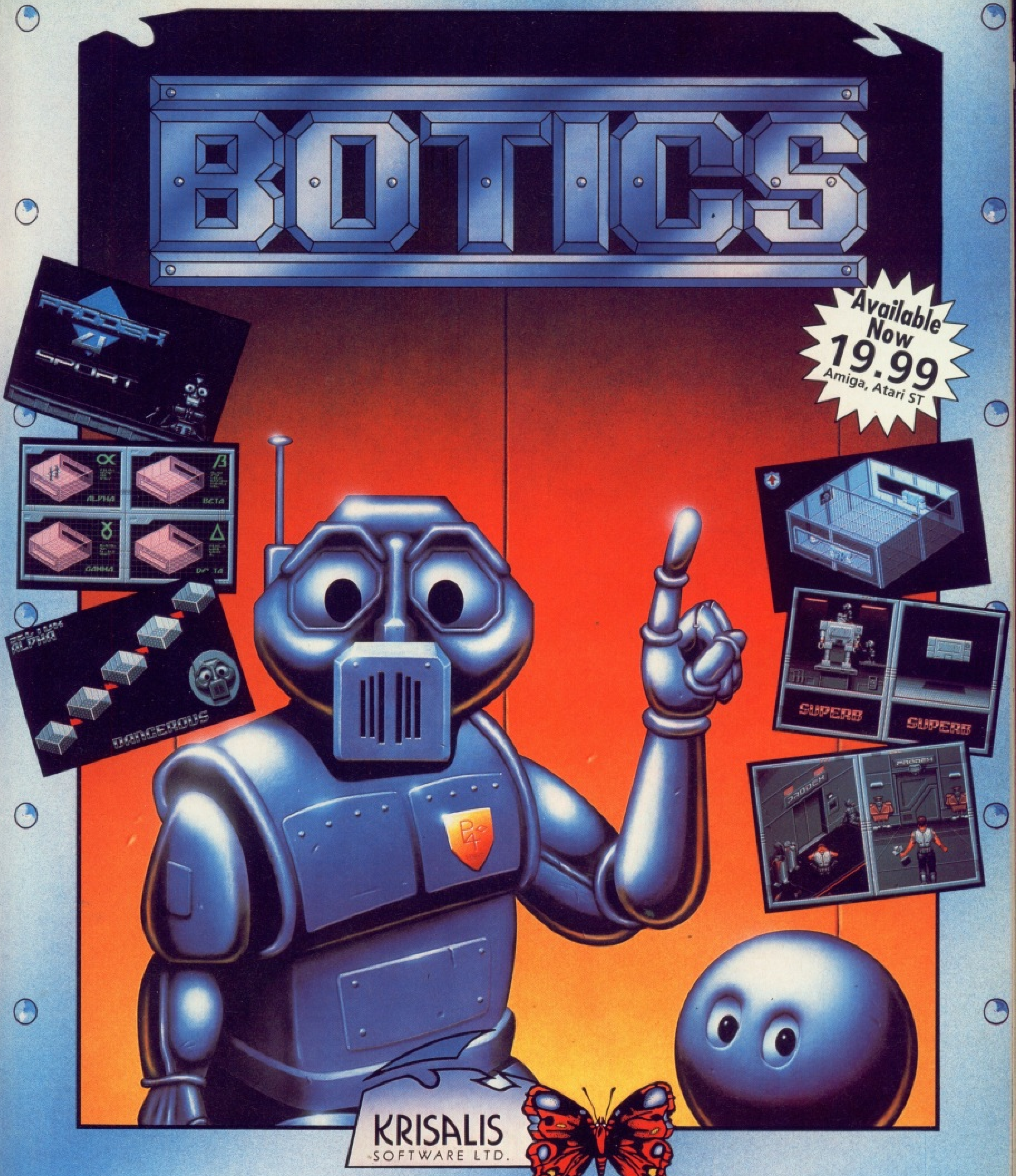
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MY PREDICTION FOR THE TOP THREE CHRISTMAS GAMES ARE AS FOLLOWS:

NUMBER ONE . . . .

NUMBER TWO . . . .

NUMBER THREE . . . .



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COMICS IN THE '90s



Armed with an open expense account, CU's resident comicaholic, Dan Slingsby, checks out recent comic book releases and looks forward to some exciting new titles.

With the virtual death of the superhero slugfest, the new decade of four-colour comics has thrown up a welter of interesting releases to make even the most hardened fanboy drool at the mouth and cast his lurex body stocking aside in disgust. Yep, comics have finally come of age, and a new breed of comic creators have turned the medium inside out. Stand by for the comics revolution, kids!

Stroll into your local friendly neighbourhood newagent or, more often than not these days, your three-storey comic emporium, and you'll be greeted by rack upon rack of weirdo titles. Far be it for me to cast aspersions on the sanity of some of the new breed of comic book artists and writers, but you only need to pick up a copy of *Deadline, Flaming Carrot Comics* or even *2000AD* to begin to wonder if these people are really sane human beings. *Deadline* offers the world the further adventures of *Tank Girl*, a skinhead raver with attitude who likes nothing better than blowing heads off bodies and sleeping with Booga, a six-foot beer-swigging kangaroo. *Flaming Carrot* is a funky mix of 50's B-movie madness, 60's psychadelic weirdness, 70's bad taste and a man with a carrot for a head. It's faaar out, man, but great fun (honest!). I'm sure *2000AD* doesn't need any introduction. For 13 years it's stood Dredd and shoulders over the competition and is still as innovative today as it was way back in 1977. The new *Dredd Megazine* monthly ain't bad, either.



MUTANT MADNESS

Kevin Eastman and Peter Laird are proof of just how successful a comic book can be – in 1984 they printed 2,000 copies of a comic called *Teenage Mutant Ninja Turtles* and now receive a multi-million dollar income from sales of both the comic (in its many forms) and merchandising spin-offs.



SPINNING IT IN

The first issue of Marvel's new *Spider-Man* comic has broken all previous sales records. Demand for the new Spidey comic was such that the day after its release on June 21st, many stores in the States jacked up their prices to over $30 a copy. Advanced orders were a staggering 2.35 million, a record for any U.S. comic book. Such figures are nowhere near the average sales for top-selling comics in Japan – the most popular titles regularly sell over 3 million.

The British comics renaissance continues apace with news of some exciting new titles. Apocalypse Comics, an off-shoot of Trident Comics, are launching a one-shot album featuring *Marshal Law* and a new weekly, *Toxic*, combining the talents of Alan Grant, Mike McMahon, Pat Mills, Kev O'Neill and John Wagner. Over at ACME Press comes news of a new *Steed and Mrs Peel* three part mini-series, based on the hit 60s show, The Avengers, while Penguin books continue to release a selection of prestige albums featuring *Love and Rockets*, *Barefoot Gen* and *Tank Girl* with Miller's *Give Me Liberty* and a *Red Dwarf* graphic novel pencilled in for the near future.

Fleetway, publishers of *2000AD*, have recently launched *Revolver*, a rag-bag collection of eclectic strips which shows great promise. They've also recently published a number of entertaining graphic novels such as *True Faith*, a fierce attack on religious intolerence, and *For A Few Troubles More*, a dark and unsettling story set in Northern Ireland. Both of these have been written by Garth Ennis – one to watch.



Across the pond, Marvel and DC have the predictable mix of camp and crotchless superhero vigilantes on offer. It's all a bit stale these days, but their comics still sell by the millions to spotty pubescents in corduroy trousers with a wodge of notes where their brain should be (*Sounds like Dan - Ed*). Rumours are currently circulating about yet another new X-Men comic, scheduled for June, 1991. Nothing's confirmed, but if the book's given the go-ahead, it would join the four existing







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COMICS IN THE 90s



mutant monthlies. Haven't Marvel heard of overkill? Spiderman and the Punisher also star in a fistful of comic-books, all of which are done strictly to formula but cost an arm, leg and bank balance to collect. DC are just as guilty and continue to foist Batman and Superman albums, one-offs, monthlies, bi-weeklies, mini-series and even 3D specials onto a wigged out, pre-teen marketplace. Fortunately, they've also soaked up some of the best creative talents around and consistently produce a small range of excellent comics. The best this year has been *Shade, the Changing Man*, a book which mixes fact and fiction as it takes a look at the assassination of John F Kennedy. If anyone remembers the original Shade character by Steve Ditko, rest assured that this isn't anything like it!



Terminator is a new comic from Dark Horse, a small but influential US publishing company, which settles in alongside their host of successful Alien comic book licenses. The book takes up the story from where the Schwarzenegger movie left off. This time three new Terminators are on the loose trying to stop the resistance sending a small band of soldiers into the past. Dark Horse also publish *Concrete*, a book that has picked up mucho awards and is definitely worth a look. It's the story of a guy whose brain is transplanted into the body of a large concrete alien. This obviously causes more than a few problems and the comic concentrates on how our hero adapts to his new environment. The humour is gentle and the strip is often quite touching. Unfortunately, Paul Chadwick, the comic's creator, has taken an extended leave from the title and only reprints have been available of late.

I seem to read more abums than comics these days, mainly because it's a helluva lot cheaper. Alan Moore and David Lloyd's excellent *V for Vendetta* has just been published in album form. Originally appearing in Dez Skinn's *Warrior* magazine of the early eighties, the conclusion to the story has been worth the wait. Featuring a neo-nazi Britain of the near future, the comic explores the nature of fascism, attempts to explain its popular appeal and then exposes such theories for the nonsense they undoubtedly are. It's an enchanting read which takes as its chief protagonist a character, not unlike Guy Fawkes, who is seeking the overthrow of a corrupt regime. A real blinder!

With a number of comic book licenses due to make an appearance on the Amiga in upcoming months, now is as good a time as any to check out what's happening in comics. You won't be disappointed.



TURTLES GO ON RAMPAGE

They're mean, green and apparently very, very dangerous. A gang of criminals is terrorising an area of New York by holding up liquor stores dressed as characters from the cult comic book. Meanwhile, the turtles craze continues to sweep this country, with news of a petrol bomb attack on an Upminster commuter train by two youths dressed in combat uniforms and carrying ninja stars. Police believe the attack was carried out by teenagers wishing to emulate their turtle heroes.

PAY UP, PUNK

The monster-success of the sci-fi movie, Hardware, prompted Fleetway, publishers of *2000AD*, *Crisis* and *Revolver*, to dig out a copy of their 1981 *Judge Dredd* annual. Inside, a story by Steve MacManus and Kevin O'Neill entitled Shok! bore an uncanny resemblance to the storyline of the hit movie. So much so, in fact, that Fleetway's lawyers were able to draw up a list of 42 material similarities between the film and comic strip. Palace Pictures have now acknowledged both MacManus and O'Neill as coming up with the original idea for the movie and reached a financial settlement.



NEW REVOLUTIONARIES

The bad blood between New Kids On The Block and Revolutionary Comics Inc., continues to be spilt. Revolutionary's Rock 'N' Roll Comics featured the irksome quintet in a biographical account of their rise to fame. New Kids promptly sued Revolutionary who, in turn, announced plans to publish a New Kids On The Block Hate Book for release later this year. It'll end in tears...



CU TOP TEN COMICS

1 **Love and Rockets** – Splendid hijinks and social realism from the Hernandez Brothers. (Fantagraphics)

2 **Concrete** – Man trapped in alien body melodrama with absorbing social commentary by Paul Chadwick. (Dark Horse)

3 **Maus** – Touching true-life account of life in a Second World War concentration camp. Art Spiegleman (Raw/Penguin)

4 **Revolver** – An eclectic mix of the best of British talent. (Fleetway)

5 **Why I Hate Saturn** – Cruel satire on New York life by Kyle Baker (Piranha Press)

6 **V for Vendetta** – Moore and Lloyd's collected Vendetta stories provide a chilling account of a fascist Britain of the near-future. (DC)

7 **Calvin and Hobbes** – delightful comic strip of a young boy's unique view on life, the universe and a toy tiger. Bill Watterson. (Sphere)

8 **Arkham Asylum** – Dark and depressing look at the Batman legend. (DC)

9 **Aliens**, **Aliens II**, **Aliens: Earth Wars**, and **Aliens vs Predator** – Well crafted comic book licenses that add to the Alien mythos. (Dark Horse)

10 **Twinkle** – Tony Dillon's favourite read. He reads it for the beauty tips.





Elvira whips up a few potions...



Above and below: The battle scenes are every bit as gory as the still screens, with blood spurting with every cut.



ELVIRA

- MISTRESS OF THE DARK

Elvira is a graphic role-playing adventure, controlled entirely by mouse. Moving around couldn't be easier – simply click on the part of the picture you wish to move to, or click on one of the highlighted direction arrows. The latter moves you forward, up, or down, and in the direction you are facing, whilst the left, right, and back arrows change that direction, and redisplay your perspective from it.

The speed of moving around in a game of this sort is a crucial test of the game's playability, and Elvira scores highly. The disk loads are fairly snappy, and the disk swaps – bearing in mind there are five disks in total – are tolerable. A number of locations are cached in memory as you move from section to section, thus reducing the number of disk loads.

That's just as well really, for the castle is a fairly massive place to explore. In addition to the living accomodation, there are towers, dungeons, cata-



How does she stay in that dress?



The ominous entrance to the Castle awaits you...

Elvira is a descendant of the evil sorceress Queen Emelda, and has returned to the ruined family castle to turn it into an attraction offering 'horror weekends' for paying guests. In restoring the castle to its former glory, however, Elvira has triggered off the return of her dead ancestor, a facility provided for Emelda many years ago by Satan. The Queen's servants have started arriving in preperation for her return, where by the practice of devil worship and other satanic ceremonies, she hopes to take over the world. A scroll locked in a chest hidden within the castle, will enable Elvira to prevent the return of Emelda. So Elvira hires a freelance ghostbuster, for a fat fee, to find the six keys held by six of Emelda's servants, and thus obtain the scroll. That ghostbuster is you, and it must be said that Elvira isn't overly impressed.



The compass points that are to guide you, allow you almost total freedom in terms of interaction.



Warily, you approach the voluptuous maiden who seems to be conducting a ceremony of sorts.



The fight sequences are a little hit and miss – and it's annoying to lose a lot of energy late in the game.



As the plot thickens, the body count rises.



Wow, that's some love bite!



Problems are solved by collecting and manipulating objects, and these are taken by dragging them out of the picture on to the INVENTORY icon. Manipulation is by selection of a verb icon from a list of ten. Additionally, spells feature in the game, and are made for you by Elvira herself. All you need to do is to collect the required ingredients, take them down into her kitchen along with a suitable recipe book, and click on Elvira and then MIX. You will see her stirring and pouring, until she puts the new spell in your inventory. The characters in the game are animated, and there are other animated effects too, such as climbing the many spiral staircases in the tower, not to mention the beasts that come at you, and the maggots that are infesting something nasty in the woodshed!

combs, and gardens complete with a hedge maze. Mind you, getting around can be hampered by armed guards, who are prone to attack on sight, whilst the maze has some positively beastly, if relatively non-fatal, monsters lurking within. I won't even mention what inhabits the catacombs!

Fighting is a major element in the game. When confronted you may choose to flee, in which case you may lose points by being hit in the back whilst making your escape. Otherwise, the game switches into combat mode, and icons offering the choice of BLOCK/PARRY and LUNGE/HACK are alternately flashed on the screen. Hope for a few good hits as you watch your life points ebb away!

In collecting the six keys you need, problems must be solved, and, because these are mainly of the 'you must get (a) before you can do (b) but you need some (c) first' variety, the player has to work his way up a problem and discover its requirements before setting about trying to work successfully through it. Because of the fighting nature of the play, it is vital to save the game position frequently, to pick up where you left off – for once you are defeated in a fight, the game ends.

The screen layout is quite pleasing and not too cluttered. Below the main graphic window is an objects window that doubles as a text message window. To the left of the main picture are icons that swap the contents of the objects window to show ROOM objects, INVENTORY objects, and INVENTORY objects that are weapons. Below that are movement arrows for the four compass points plus UP and DOWN. To the right of the main picture are the verb icons, plus system commands to PAUSE, SAVE, and RESTORE. All this is enhanced by a sound track of faintly disturbing music, and sound effects accompanying the action.

Unlike *Personal Nightmare*, Horror Soft's previous offering, *Elvira* has no real-time element save in the fighting sequences. This makes it far less confusing to play, since you know you won't miss a crucial clue by being in the wrong place at the wrong time. In fact, of all the mouse-only adventures I have played, this one feels the least restricted and, graphically, the most logical.

Elvira is a big game, part adventure and part RPG, and I enjoyed it far more than I had expected I would. Indeed, I am already showing signs of becoming dangerously addicted to it! If horror is your scene (and be warned, there ARE a few grisly pictures in there) then *Elvira* deserves a place in your collection.

Keith Campbell

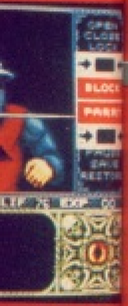


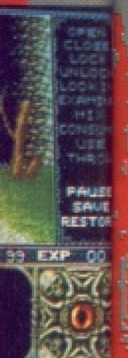
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OVERALL 84%






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ARCADES



Cosmo and his gang look suspiciously like the CU team!

COIN-OP CRISIS

The recent Preview for the Coin-op trade, held at the Hammersmith Novotel, London, was something of a disappointment. John Cooke put his money in the slot and reports on the lack of original coin-ops for the coming season.

The *R360*, Sega's flagship unit that, yes, turns the player around 360 degrees - was nowhere to be seen. Who knows what Health and Safety are going to make of that when it makes its entry into the UK. Another reported wow from Sega, a motorcycle game called *RAD*, using 32 bit technology to display some hoopy graphics also failed to make an appearance.

And what about Namco's new helicopter simulator? Still, first-hand news of these and hopefully much, much more next month - when we report live from the AMOA show in New Orleans.



The Turtles' coin-op has now sold more than 2000 units in the UK and is still soaking up the fifty-pees.

Meanwhile, back in Hammersmith, despite the lack of so many star attractions, there were still a large number of machines that were new to the UK and on show for the first time.

Atari Games' big two new releases were, frankly, a little on the disappointing side. The long awaited *Race Drivin'* - sequel to *Hard Drivin'* was shown to essentially consist of a couple of new (and far more difficult) tracks, with a new choice of cars and a pseudo two-player game. Not what the punters have been saving up the pennies for but the playability and realism of the original is still there and it'll prove an attraction for those who mastered *Hard Drivin'* and are looking for more challenges.

As for *Pit Fighter* - that turned out to be a beat 'em up with a difference; digitised graphics and suspenders. Sounds interesting? Well, initial reports suggest that the playability isn't quite up to the distinctive display style - expect it to make a fast appearance on home formats, however.

The best Capcom could do? A horizontal scroller which is the twelfth game to be released using the CP Chip Set. The twelfth? Two pints of larger and a packet of crisps to the first person to write in and list the other eleven! As for the game itself - the first comment that springs to mind about *Carrier Airwing* is, 'better than *UN Squadron*'. Talk about damning with faint praise.....

Konami has been taking the green stuff to the bank in wheelbarrows all year. The *Teenage Mutant Ninja Turtles* has sold 2000 units in the UK alone. However, not since *Thundercross* has the company come up with a quality shoot-em-up. The best it can come up with this season is *Surprise Attack*, a reasonable jump-kick game. Also being pushed is a *jeu ordinaire* called *Overdrive*. Konami call it 'a stunning new driving game'. Our appraisal of it would only omit one of those words.



***Ghost Hunters*, a new coin-op from Sega, caused a stir.**

Namco make an ever welcome return with two follow-ups, *Final Lap II* and *Winning Run II*. *Final Lap* being the best two player racing game in the history of vids - and one that I whopped Nolan Bushnell at recently - cannot be faulted, and three extra tracks make a welcome addition for the aficionado. *Winning Run* is still the best 3-D polygon technology around, again with a new track - the Japanese Suzuka circuit that Nigel Mansell failed to win on not so long ago.

Other goodies on display, a SWP (Skill with Prizes) version of Audiogenic's *Loopz*, Konami's two on two basketball game *Punk Shot*, *GP Driver*, *Aurail* (best PCB of the show) and *Ghost Hunters* from Sega plus *Trog* from Bally. More detail on those separatelyin upcoming issues - and on the star of the show for me, *Cisco Heat* from Jaleco.

Punk *Shot*

Those of you conversant with the 'no contact' sport of Basketball will be aware that the title of this number is an alliterative reference to the action of whopping the ball down through the hoop. Only to be seriously attempted by those over 6 foot 5 inches. Well, for the rest of us dwarves, maybe this is the closest we'll come to it.

Basically, *Punk Shot* is a two-on-two version of street basketball. You, or you plus a mate, combine to play against a quite canny computer opponent, in a stylised street setting of Downtown/Ghetto USA. Nope, you haven't got junkies shooting up or women of ill repute performing unnatural sexual favours in the background, but the sidewalk hasn't been swept in a couple of weeks and the sprites look like they've stepped right out of Jump St.

A quick punch in the kidneys will rob this guy of possession.



If you've ever watched the highly entertaining NBA playoffs on TV - the world championship of pro Basketball surely - the amount of violence in this oft' called' 'Street' game pails into



CISCO HEAT

Jaleco get better and better. This time last year, at the AMOA, they unveiled a driving game called *Big Run* and although it wasn't the best thing in the Universe, it was OK and sent a shot across the bows of the Big Boys. Now *Cisco Heat* confirms that Jaleco has the investment and R&D to make it into the First Division.

Cisco Heat is another driving game, but this time it's the annual police driving race around downtown San Francisco. This presents a few technical problems to the developer. SF is hilly, so that when you drive around it, it's more like being on an urban rollercoaster. This is difficult to imitate on screen. Secondly, all the corners in SF are 90 degree turns - because of the grid street system. Again, not a doddle to include in a computer game. *Cisco Heat* just about manages to pull it off.

Sure, there are times when the Sprite engine is just about to give up - but you hardly notice as the rest of the action is so fast and furious, particularly in the sit-down version of the game that produces an effect for the player, rather like being in a blender.

Controls are simple - wheel, accelerator, brake (who needs it, babe?) and hi/low gears. Easy to get into, tricky to master - this is the driving game of the year so far. Play it - but don't expect the Amiga version to be as good!

John Cooke

JALECO

"Fast and furious driving game"

SOUND	83%
GRAPHICS	87%
PLAYABILITY	96%
CONVERTABILITY	78%
OVERALL	**93%**



***Cisco Heat*, a new driving game from Jaleco, took all the awards at the show. It's a stunner. Set on the streets of San Francisco, the controls are simple, the gameplay addictive.**

GP Racer

A couple of months ago I was here writing about *Racing Hero* from Sega and thinking it was workmanlike rather than inspired stuff. The appearance of *GP Racer* confirms *Racing Hero* as a filler rather than a blockbuster - as it's another motorcycle racing game, only better.

Controls are just about identical - all on handlebars, the only difference being the option of manual gears in *GP Racer* with the change being up/down buttons on the lefthand side of the unit, controlled by the thumb of the left hand.

What makes *GP Racer* much better is the new way Sega has come up with presenting the track, such that convincing contoured ground is shown on screen. No more flat racetracks, or simple uphill, downhill. Now you can have cambered corners, dips, climbs, etc. This adds enormously to the realism - if you've been lucky enough ever to drive on a racing circuit, you'll know what I mean.

Secondly, the game is geared up to be, primarily, a two player bash. Not you versus the computer (although this option is available) but you up against another bloody minded human being.

The speed is good rather than earth shattering, but playability is high and the learning curve on the single track is not overly steep - just enough to give the veteran an edge over the first timer.

Jolly, jolly good - and if anyone is thinking of converting this to the Amiga, remember to make sure you have a true two player option by connecting the serial ports together, OK?

John Cooke



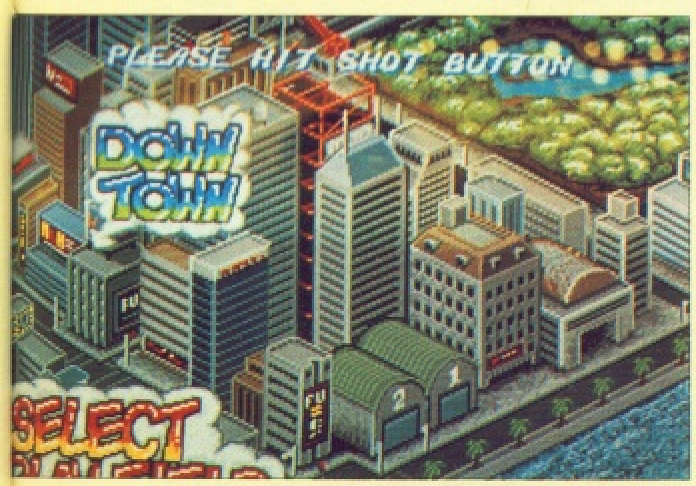
You can either choose automatic or manual transmission - then the bashing starts.



SEGA

"Two player fast bike action - a winner"

SOUND	80%
GRAPHICS	89%
PLAYABILITY	92%
CONVERTABILITY	85%
OVERALL	**88%**



Street basketball comes to Downtown USA in *Punk Shot*.

insignificance compared to the real thing. Give those boys knuckle-dusters and you'd have a fairly convincing version of Rollerball on your hands.

This is where *Punk Shot* loses out. The best you can do off the ball is kick someone in the head. If we're going to talk major violence over and above the real thing, why not give the players, at the very least, machetes? Or small thermonuclear devices.

Still, tame 'though it is, *Punk Shot* has been blessed with some neat graphics and is, in its own right, a highly playable sports title. Best played two player – it's well worth a try. Probably not strong enough to make it onto home format, however.

John Cooke

KONAMI

"Highly playable basketball title"

SOUND	75%
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HINTS&TIPS

Psygnosis' chart topping creature sequel is proving more than a match for most people; here with a helping paw is Kirk Rutter, revealing the nature of the Beast with his essential map and solution.

From the start screen run left until you come to Barloom's guard, who is being kidnapped by a bad guy. Kill the evil guard and listen to what the kind guard has to say when you ask him about 'TRAPS'. Make your way to location 1 on the map. As you proceed down the passage (to the left) a guard will fly over you. Run left and kill him. Now stand on the very edge of the ledge and wait. One of Ishran's guards will appear pushing a large rock with spikes sticking out of it. Wait until the spikes are almost touching you then kill him. Carry on left. Another guard will appear, kill him and get the key. Go left and climb the first rope you come to, jump off to the right and use the key on the door.

Go right (beware of the falling rock) and activate the switch Barloom's guard told you about. A lift will come down, jump onto it. When you step out of the lift go to the far right of the screen and collect the key. There's also a bottle of energy to be collected (refer to map).

Now go back to the pit where you'll find the caged dog (see map reference D). Jump onto the chain that hangs above the pit and climb down. Now jump to the right so you land on the next cage, unlock the door with the key you've just collected. The dog will then scare away the sleeping guard. Quickly activate the bottom switch and exit. Go left and enter the lift again. Pull down on the joystick to leave.

Make your way to the bottom left hand corner of this level. You will find three switches, an overhead crane-arm, two spikes and a large rock. You must use the switches to pick up the large rock with the crane and drop it onto the far right spike to create a smaller rock. Be careful not to hit the rock with your mace, the rock will crumble and you'll have to start the game from scratch.

Push the small rock to the see-saw and climb the rope. Now jump on the rope and land on the see-saw. This will send the rock flying into another lift. It might take a good deal of practice to get this right! When you've managed to catapult the rock run left and step into the waiting lift. It will then take you up. Go left, kill Ishran (ask about Ishran first). When he is dead you will see a bag hanging from a branch. Hit this until the occupant falls free. He will then give you a pass word which you must remember.

Now go to location 2 on the map and enter the Karamoon Oasis. Once inside go left and take the bottle of ale. Don't bother talking to the shop owner, he has nothing important to say and can't sell you anything.

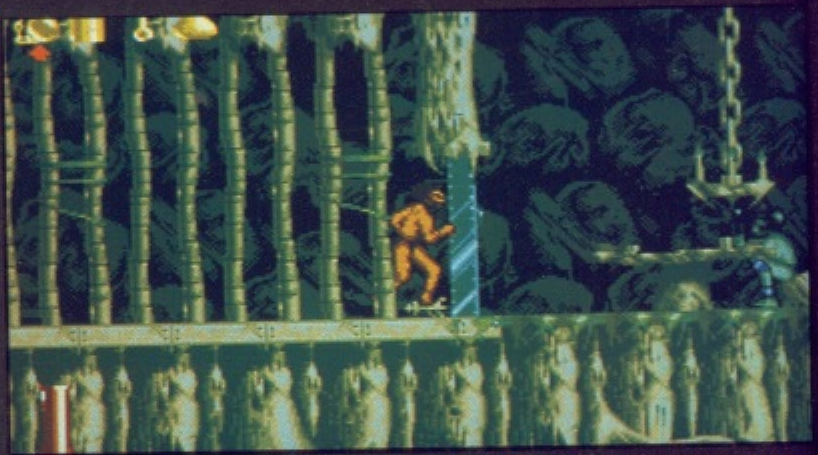
Next stop is 3, the dreaded Snotman. Kill him and take the axe. Collect the bottle of energy. Advance to position 4 (the Crystal Caverns). To enter here locate the



SHADOW OF T… II



Don't waste extra health. Only use it when your strength is extremely low – it will be more useful later in the game.



The guard loves his tipple so, to stop him frying both you and your cell mate, give him the ale and when he dozes off, break down the door.





To avoid detection, stay on the chain until you are totally sure that you can defeat the guards – then drop down and take them out.



entrance (a tuft of thin grass) and jump on it until it gives way. You have to jump from a certain height, so keep trying.

Jumping the acid pools can drain a lot of energy because spikes appear when you jump. Switch the joystick to autofire before every leap. Once you have cleared all the acid pools select the axe as your weapon and carry on going left. You will startle a sleeping guard and he will alert his colleagues of your intrusion. Follow him and you will eventually come to a wall. Kill the guard winding the drawbridge then retreat and kill the two guards on the platform above. Kill the last guard behind the wall (using the mace) and then break down the wall.

Climb up the chain and you will see a switch. Take a few steps back then activate it. A timer will start to tick down. Run left as far as you can go, crouch down, activate the switch and run right as fast as you can. If the timer runs down before you make your getaway there's a very good chance of losing your life.

Go down to where the four guards are sitting at the tables and kill the two on the right. Run right and collect the key. Go left until you are caught in a trap (don't worry, it's harmless). You will now be taken to a prison cell. Wait until the lone guard sits down and offer him the ale. He will take it and fall asleep. Bash the door in and jump onto the chain. Climb up and kill the guard. The other prisoner also makes an escape bid, so you must act quickly or he will be killed by the waiting guard. Failing to do so will make escape impossible. Go back down, kneel next to the sleeping guard and switch on autofire. He will die and drop a key. Take this and release the prisoner (try both keys). Now climb to the very top of the chain, jump off to your left, run left and kill the two guards. Take the ring and go right. Jump the gap to get to the other two captives. Open the door with the last key and let the other two guys run in front of you (but not too far). Keep running behind them and they will both be impaled by spikes. Now leave the caverns by the entrance.

Look at position 5 on the map. Just before the trees there's a bridge and a giant with a rather large knife. You must get him to follow you across the bridge by edging close to him and then running away. When the giant tries to cross the bridge it will give way and he falls to his death. Avoid falling down the same hole and make your way to position 5. Give the ring to the old man, he will tell you that he needs a parchment. Go to position 6 (Barloom's image) and he will ask for the password (remember it?). Once past the gate go right, collect the extra energy and pay Barloom a visit. Listen to what he says, then ask him about your sister and take the parchment. Go back to the old man (7) and give him the parchment. In return he will give you a new weapon which you should use from now on.

Go back to the bridge and fall down the hole. You will enter a whirlpool. Collect the energy and the horn. Go to the giant snail and ask about Karamoon. He will then offer to take you back there for 36 coins. Say yes, there is no other exit so I hope you have the right money.

Almost there! Go to position 9 and use the horn. A sea monster will appear and take you across the sea to Zelek's castle. Enter the castle, collect the energy and seek out Zelek. Good luck matey, you're going to need it!

Even with the solution and map at your fingertips *Shadow of the Beast II* still packs a mighty punch.

THE BEAST II



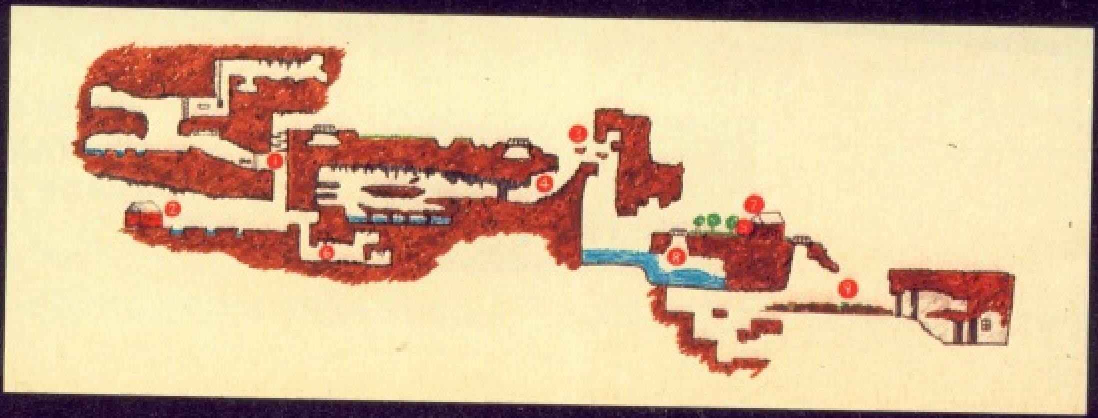


The flying primitive can cost you valuable energy, so take him out early with three jumping shots. Then turn around and sort the following grunts – time it right and you'll come out without any scratches.



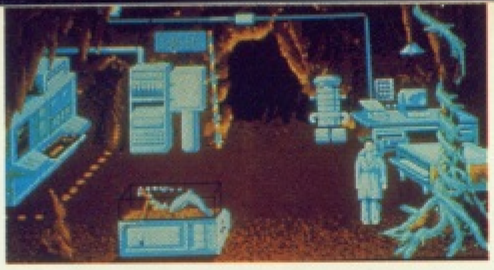
To save a lot of time and effort, simply go up to the first primitive that you find as you head right from the starting point and talk to him. Type in TEN PINTS as your question, and infinite energy is yours.

When leaping the water pools, jump right at the last minute to avoid the jutting crystals. Then turn and shoot them for bonus points.



If at any time you lose your bearings, this map should help you out. It indicates where things are.


LEGEND OF THE LOST
THE SEARCH IS ON!
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Check out every possible location. If you miss an object you're in trouble. Quite simply, it may prevent you from getting any further. . . .



MEAN STREETS

It starts with a suicide and a blond, it ends with a nationwide conspiracy. You just might be able to save your chips, if you follow Germand Giacobbe's solution that is. . .

The object of the game is to prevent project 'Overlord' - a satellite which can control people - from going into operation.

The men behind this are the chiefs of Gideon Enterprises and the Law And Order party. To stop the satellite you need to collect the eight passcards which were issues to the eight scientists involved with the project (one of them being Carl Linsky). Be quick though, Carl's wasn't the first death and it's certainly not going to be the last, so make sure you vist the potential victoms before anything happens to the them.

SCIENTISTS	NAV CODES
Carl Linsky	4660/4663/4675
Cal Davis	3720
Sam Jones	0021
John Klaus	7012
Larry Hammond	4935
Ron Morgan	1998/6470/1710
Greg Call	4753/8911/1700
Bosworth Clark	9932

HERE ARE THE COLOURS OF THE PASSCARDS WITH CORRESPONDING PASSWORDS:-

PASSWORD	COLOUR
Bishop	Blue
Rook	Black
Knight	Purple
Pawn	Green
Checkmate	Orange
King	Gray
Queen	Yellow
Stalemate	Red



Carl Linsky's daughter may be attractive, but she doesn't know anything about her father's death. There are a few key figures who you have to visit. In particular, St Gideon, Robert Knott and Big Jim Slade. . . The other scientists involved in the project are at risk, try conversing with the ones you find or searching through their apartments when they're not around.

MEAN STREETS

GO TO THESE PEOPLE FOR INFORMATION

Sandra Larson	4599 (Carl's girlfriend)
Sylvia Linsky	4421 (Carl's daughter)
Steve Clements	4680 (A policeman investigating Carl's death)
Sonny Fletcher	5170 (A PI who worked for Linsky)
Peter Dull	4674 (Works for an insurance company)
Bash Dagot	4657 (Witnessed Linsky's death)
Ron Meat	4525 (A freak who knows Larry Hammond)
Wanda Peck	4621 (A useful source of Info)
J St Gideon	3891 (The man behind Overlord)
Frank Schimming	4650 (Boss at Gideon)
Robert Knott	0132 (The chief of Law And Order)
Smiley Monroe	3615 (A cop investigating the death of Cal Davis)
Aaron Sternwood	0439 (A friend of Davis)
Delores Lightbody	4920 (Carl Linsky's Fiance)
Arnold Dweeb	4610 (Works for MTC, one of Gideon's projects)
Tom Griffith	4590 (Schimming's right hand man)
Della Lang	2111 (She's in love with Ron Morgan)
Lola Lovetoy	4603/4605 (She worked for Gideon)
Jim Slade	4927 (A killer who works for Knott)
Bazil Mallory	2713 (The attorney of Law And Order)



Getting out and meeting people is the only way to gain information and to progress through the game. And it's usually a good idea to treat them with respect. Don't go in fists flailing. Be reasonable – it's more productive and you won't get hurt. When interrogating somebody try to find connections between them and other characters. A great many people in the game are linked and these links will need to be exploited to help you get further into the mystery.

The passcards are located at:-

Blue	4675 (Inside the Band Aid can)	Black	5194 (In a locker)
Orange	3720 (In a box in the cage)		
Grey	5037 (In the safe)		
Red	6470 (In the Piranhas' pool)	Purple	8911 (In the shelf near the vine)
Green	7012 (John will give it to you)	Yellow	0021 (Sam will give it to you)

Interesting Locations:- Bug Surf Hotel - 5162 Law And Order HQ - 5037 University - 4663

GENERAL HINTS When you collect all eight passcards go to the main computer at Gideon Enterprises (4550). You'll be captured, but don't worry. When you're in the room with the furnace get the mask from the panel and activate the furnace by remote control. A robot will enter to stop the furnace, you have to run through the door before it closes. You should now be in the computer room. The passcards and passwords all have to entered within a minute so be quick about it. Now sit back and watch the end sequence.

HINTS

1 Keep track of who knows who.
2 Be careful when threatening people, bribing is easier.
3 Don't worry about the ape, a pole from 8911 will help with the box problem.
4 Big Jim Slade will be shot, so be quick with your questions.
5 Robert Knott will be shot if you ask him about Gideon Enterprises.
6 J. St Gideon is the brain and Griffith is the brawn.
7 Frank Schimming is more than a good friend to Lola Lovetoy
8 Finally, for a laugh, play the video tape from 4670 in the VCR at 4605.





Vanessa and Li Chin are only really useful for getting new codes.

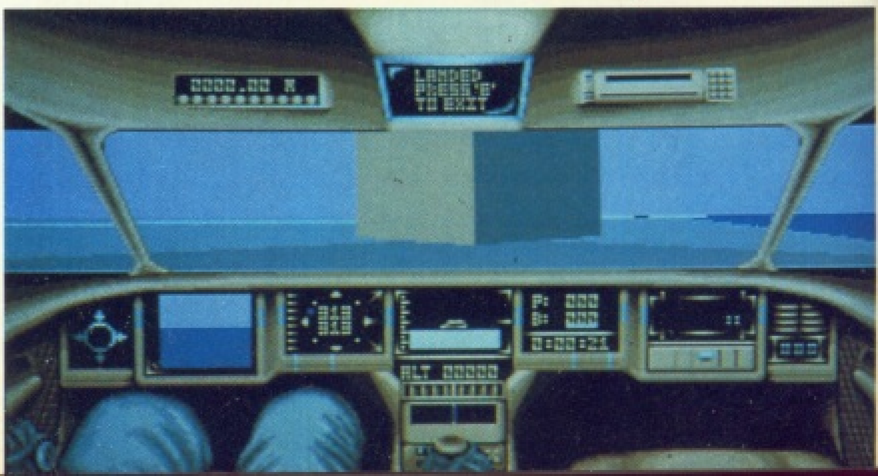
If you start running out of cash, you'll have to turn your hand to bounty hunting. Keep your head low, and then pop up and fire in bursts. Advance slowly at the end of the sequence. You are most likely to get shot at this point.



Concentrate on finding the pass cards – You have no chance whatsoever of completing the game if they're not in your possession. Follow the solution carefully to complete the computer section. It's the toughest part of the game and requires good reflexes as well as thought.








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HELPLINE

ENQUIRIES

MANHUNTER II
I have reached the second day and found nine new places there. My problem is what am I supposed to do with the shopkeeper? I think I need one of his masks to enter the private club. And what am I supposed to do with the pipe? I have filled it up and had a smoke, but so what? Thanks for a great magazine!

P.S. There IS a beaver in *Legend Of The Sword*, it's north of the crocodile, AND a bank in *Bard's Tale*!
Tom Skehan,
Birmingham.

OPERATION STEALTH
I received *Operation Stealth* for my birthday and ever since have solved puzzles one after another until after the underwater escape. The crooks have taken most of the items in my inventory, including my money, leaving me penniless and unable to buy the inflatable wristlet from the man on the beach. Did I do something wrong, or didn't I do something I should have, or can I obtain money after the escape?
Jamie Meecham,
Surrey.

Where, in *Operation Stealth*, do you find the money to buy the red carnation from the flower shop, so that you can make contact with the other spy?
Alan Irving,
Manchester.

DUNGEON MASTER
'When is a rock not a rock?' is written on a wall in a dead end underneath a large open chamber. The answer's probably obvious but I'm just about ready to throw my Amiga out of the window. Can anyone help me?
Paul Edge, Newcastle.

RESPONSES

SCARY MUTANT SPACE ALIENS FROM MARS
ADVENTURE
I have a copy of Scary Mutant Space Aliens From Mars which I bought from a computer shop in Leicester a few months ago. My version is published by Readysoft Inc. of Canada. It can be freely copied but refers to the documentation for passwords before allowing saved games to be restored. The game is very large, and I have yet to complete it. The parser leaves a lot to be desired, but having said that, the game is very enjoyable to play and, in parts, very humorous. In reply to the problem encountered by Geir Rimala, the spaceship needs refuelling before it will take off. This can be done by taking the old cheese out of the refrigerator in the kitchen (what the alien is looking for) and putting it in the garbage can found in the engine room of the spaceship.

And Matthew Revell of Brentwood, gets the ship into orbit ...

Go to the bridge and, after killing the alien, type: TYPE 'X36MZZ4E' using the # key for quotation marks. Then EXAMINE SCREEN and a list of numbered destinations will come up. To go to a planet type: TYPE '1', etc. I hope this will help you.
Anthony Dallen, Hull.

CASTLE MASTER
I read in your October Fantasy Zone that a chap named David Jongue, from Brisbane, wanted a few tips on *Castle Master*. Well, my middle name is *Castle Master*! To get the drawbridge down you must fire at the black window that is to the top left hand side of it, once. The drawbridge will then fall. Or, if you stand on the drawbridge and close it (i.e. by firing at the window again) you will be thrown on top of the church, where there are some nice things to pick up!
Andrew Lumb, North Humberside.

KING'S QUEST
Hello again, I have some answers to queries in the October issue. In *King's Quest* the name of the gnome is IFNKVOHGROGHPRM. This is a cryptogram of RUMPELSTILTSKIN, just reverse the letters of the alphabet so A=Z, B=Y etc.
Ray Smith,
Milton Keynes.

DEJA VU 2
In *Deja Vu 2* the exact sequence to follow is OPERATE ROPES ON CRATE, UP STAIRS, OPEN FRONT DOOR, DOWN STAIRS, and then GO HAMPER to hide, and WAIT until the thugs leave. When they've gone, leave the hamper and go upstairs to search the office desk and get the brass key and magnet from the cardboard box. When in the elevator, OPERATE MAGNET ON ELEVATOR PANEL.
David Cooper ,
London.

LEGEND OF THE SWORD
In *Legend Of The Sword*, to get to the second keep you need the wagon nearby. Push it under the window and climb in. You are not high enough to reach the window, so Belar volunteers to help. Standing on his shoulders lets you open the window shutters, but you are not high enough to climb in. Leave the wagon and push it out of the way. At this point you should have a rope attached to a hook. THROW ROPE AT WINDOW but the hook flies off the rope. TAKE HOOK and TIE ROPE TO HOOK and again THROW ROPE AT WINDOW. Then UP and you are in.
Ray Smith,
Milton Keynes.

HOW TO USE THE HELPLINE
IT'S EASY. Just send in your letter, marking your envelope with the appropriate code number if you are sending a response or mark it 'Enquiry' if you need some help. Post your letters to : **Play to Win Helpline, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU**. If you are making an enquiry include a few lines explaining why you need a poke, cheat, help etc.

If you are replying to any of these enquiries, don't forget to mark your letter with the reference code for the person you are responding to. If you send in more than one enquiry, please put each one on a *separate* sheet of paper. If you send in a response but have an enquiry too include them on separate sheets. That way we can file everything in neat alphabetical order.

PLAY TO

WIN

INTERACTION

You've just read his two page helpine, now here's adventurer chat from Keith "the Lionheart" Campbell

● Looking recently at the latest edition of CU Amiga, there is some info on *Codename Iceman.* I've done everything up to the point where I've phoned Braxton, but I cannot get off the island. I've tried phoning for a dinghy, but there's always no answer. Please send help as I'm pulling my hair out!
Richard Moore,
RAF Leeming

Keith's Response: This is one of the finest examples of illogical restrictions that inhibit the use of common sense and intelligence in solving an adventure! The dinghy people will not answer until you have done all the right things, even though you are in a position to get on with the main action. You must join in the ball game on the beach, and keep playing until you have rescued the girl who goes into the sea after the ball. You must read both magazine and newspaper, and take the message from the girl at the reception desk. To get the newspaper, insert a coin found in the drawer by the bed in your hut, into the vending machine by the main door.

● Please help! I am very new to adventuring (although not to arcade type games) and so to start me off in adventuring I bought *Leisure Suit Larry III.* I followed your tips until I got to the point where you said 'Visit the lawyers and see Suzi', which was referring to how to make it with Cherri Tart. So I went to the lawyers again and again and I couldn't see Suzi! I just kept getting the same answers about them all being in court. I have been to the Cherri Tart show and met her afterwards, but she doesn't tell me what she wants! I would also like to know how to get a key to work the hotel elevator.
Philip Baxter

Keith's Response: Your problem seems to be not having elicited the information you need from Cherri. Look at her first, and then keep her talking, stringing along with her line of conversation, until she tells you what you need to know. Only then will the lawyers return to their office! As for the lift, you will be able to use it without any difficulty at the right time – but that's quite a long way off yet!

● Maybe it's been said before but I must relieve my feelings. Since the coming of *Bard's Tale* on the computer almost every software house has released an RPG. Yet several years later the plots are exactly the same as in the beginning: Defeat Evil! And why must we always play RPG's in fantasy worlds full of dragons, spells, swords, trolls, etc? I can name only one RPG not set in such a world – *Wasteland*, based in a post-holocaust world full of robots. It's really a shame Interplay/Electronic Arts never released *Wasteland* on the Amiga.

Aren't there any new ideas to make a good plot? An RPG set in the time of the first people on earth, perhaps, fighting mammoths on a quest for fire? Or an RPG set in World War II or the Wild West, for example. What's the matter with the programmers and software houses? Are they burnt out?
Eric Wuestenenk

Keith's Response: What think you, the great CU reading public? Here's a subject to sink your teeth into! Write to me with your views, any problems mentioned here that you have an answer for, or any problems of your own that you haven't an answer for. You'll find me at CU Amiga, Priory Court, 30-32 Farringdon Lane, London. EC1R 3AU.

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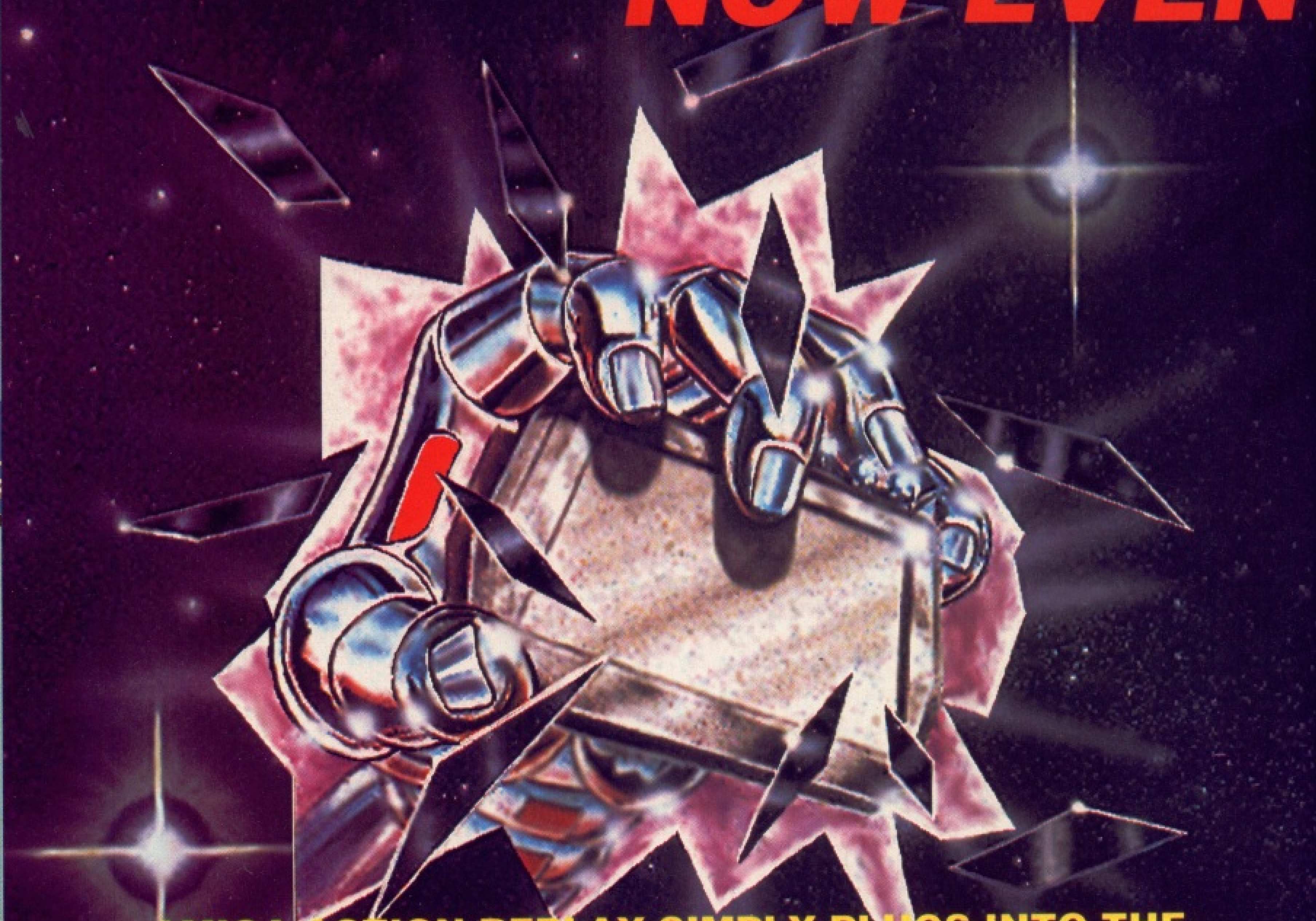
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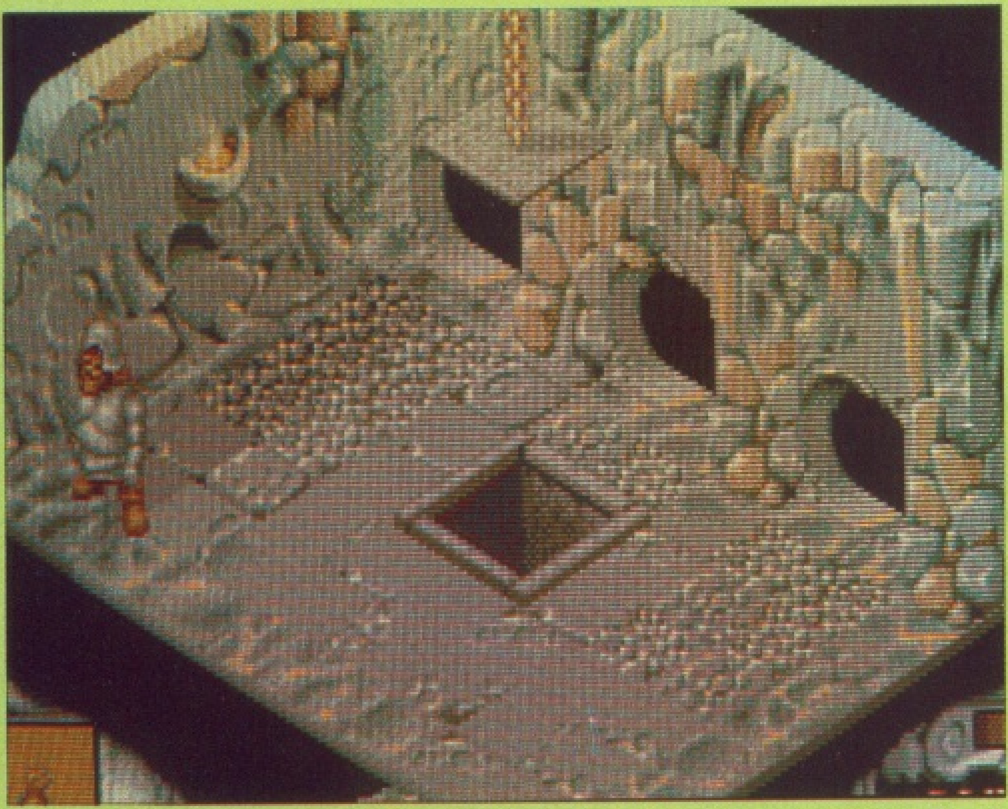
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Access

VISA





The only way to destroy the dragon is with the massacre spell, obtained by dropping the Carolus urn on his altar.



You've defeated the dragon. Only one more room stands between you and level two. Enter it and flip the lever.

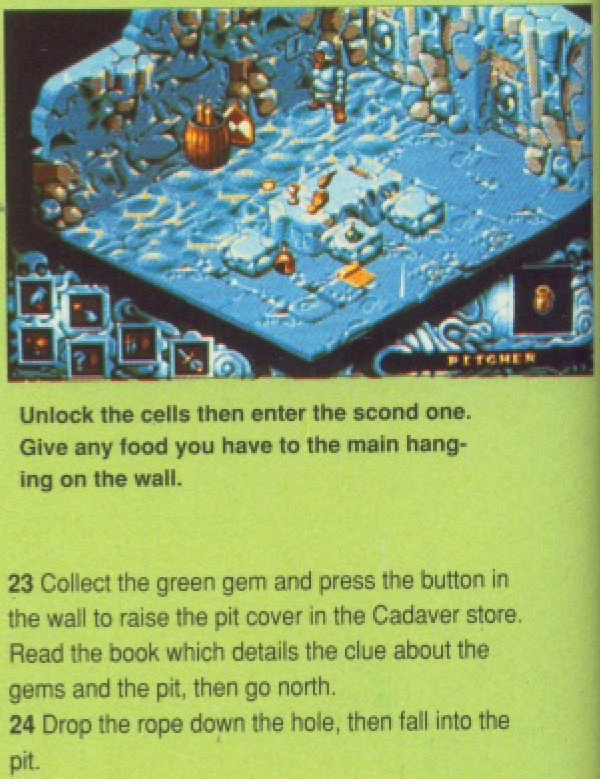
CADAVER

Even the first level of Cadaver is tough enough to thwart the hardened adventurer. But lo', Mirrorsoft arrive in shining armour to help ye out of a tight spot.

The caves that lie beneath the castle contain several distinct areas: the mines, the mortuary, the gaol, the crypts, the chapel and the King's tomb. A secret opening onto the marsh has allowed Karadoc to gain access unobserved.

Karadoc starts in the old mine workings and is seeking the route up to the next level of the castle. Follow this step by step guide and all you'll have to worry about is taking care of the nasties.

1 First room: collect the pick axe, coin and diary, exit via north door.
2 Pull lever (unlocks north door), exit via north door.
3 Collect sack of stones (weapon), exit west.
4 Kill creature, collect charm, exit south.
5 Collect runic stone, kill spider, exit north.
6 Exit north, then exit north again.
7 Move sacks to reveal concealed green gem, collect the gem, kill the worm and leave through the south door.
8 Exit east, go east again, and enter the main chamber.
9 Collect the rope, kill the worm, exit east and go east.
10 Collect the key and return to the start room.
11 From the start room exit east, pull the lever (unlocks main chamber south door).
12 Return to the main chamber, kill/avoid the worm, exit south.
13 Throw pickaxe at the wall until it's low enough to jump, then exit south.
14 Search skeleton for the clue book then exit south.
15 The buttons unlock the door to the dragon room, the combination is 1-4-3-2 but there's no point confronting the beastie because you haven't got the power to destroy it.
16 Go to point A on the map, go north then exit west into the wall.
17 Take the key from under the bones, avoiding the sea monster, then go east.
18 Go west into the store, open the chest, collect the coin, chicken and bread, go west then north to the gaol.
19 Get the coin from the table and use the key in the keyhole on the west wall, go north into the first cell, then south and kill the monster. Go to cell two and give the man any food you have. This will provide clues. Exit south.
20 Go east to cell three, then out again.
21 Enter cell four, collect the key and go west.
22 Go back to point A, exit east.



Unlock the cells then enter the scond one. Give any food you have to the main hanging on the wall.

23 Collect the green gem and press the button in the wall to raise the pit cover in the Cadaver store. Read the book which details the clue about the gems and the pit, then go north.
24 Drop the rope down the hole, then fall into the pit.
25 Open the rat to reveal the key for the east door. Collect the other key on the floor, open the chest, get the urn and go east.
26 Go east and collect all the gems. Return to the pit room.
27 You now have six gems, throw them all into the

pool. You'll be teleported to point B.

28 Exit east and enter the embalming room.

29 Search the skeleton and collect the key. Touching the corpse will release a monster. Exit north to the balm store.

30 There are several potions on a stone ledge: Cure poison, shot shield, stamina and poison (acrid). Consume and collect any of these. The key on the floor is for the keyhole in the west wall. It reveals three spiders, but is not necessary. Return to the embalming room and go east to the purifactory.

31 Collect the learn potion and giant jump potion (frogskin), return to the embalming room.

32 The offal store (south) contains nothing of great value.

33 Return to the corridor with the row of buttons (w,w,w,w).

34 From the corridor with the row of buttons exit south and kill the hopping brain with the stones. Insert the key into the keyhole and exit south.

35 Exit west and go west again to the mourning room. Kill the hopping brain (it should be easy as it's asleep), collect the holy water flasks and the charm. Exit south.

36 Kill the brain, collect the key, go west. Do not collect the crown as it's a fake.

37 Exit north to the Royal armoury. Collect the bronze armour, sword, red striped shield and bronze helmet (this was the King's personal armour. Exit south and go west to the ante room.

38 Press the button on the wall. This will transport you to the King's secret treasury. Collect the crown, coins and charm. When you're finished pull the lever.

39 You will now be back in the ante room. Go south, open the chest and collect the meat and coin.

40 Return to the mourning room and go east to the passage, go east again then south. You should now find yourself in the first room of the chapel. Two bugs will be wandering about. These bite if you touch them and they spit shots too. Kill/avoid the bugs and put out the flames in the bowls by jumping on them, this unlocks the east door. Go through into the 'Way of Death'.

41 Exit east and go east again to the common crypt. Collect the key on the alter (revealed when the urn smashes). Push the four stones off the alter to reveal a cure potion. Collect the potion and push the two remaining urns off the slab to reveal a dispel trap spell and a canister of experience (open it for experience). Go east to the shrine.

42 Collect the money and the other bag of stones. Return to the common crypt.

43 Exit south into the gluttons' shrine, throw/drop the joint of meat onto the shrine to be rewarded with a super fast potion. Collect the potion and return to the common crypt. Go west to the passage.

44 Exit north to the lesser crypt. Under the heap of stones is a runic stone (spell). Exit south and go north again to enter the priest's crypt. Search the large urn to reveal a charm and a worm. Collect the charm. Go south twice to the Warrior's crypt.

45 Drop the gold funerary coin onto the tomb of Kazah. Collect the potion and exit north.

46 Exit west, go south and collect the key. Go north twice to the Lord's Crypt. Go north and cast a dispel trap spell on the chest, open it and collect the charm and the urn.

47 Return to the fist room of the chapel, and go south. Kill or avoid the bug. Drop the urn of Lord Carolus onto his altar, collect the spell and go south.

48 From the inner sanctum go west to the crematorium. Place the urn of Ragnar, the chief alchemist, on the appropriate slab, collect the flask of blood and return to the inner sanctum.

49 Drop the flask of blood on the high altar. Collect the key and the spell (read magic), use the key in the keyhole in the west wall then go west.

50 Cast dispel trap onto the chest, open the chest and collect the runic stone (read language). Exit north to the library, collect the spell (map), return to the inner sanctum.

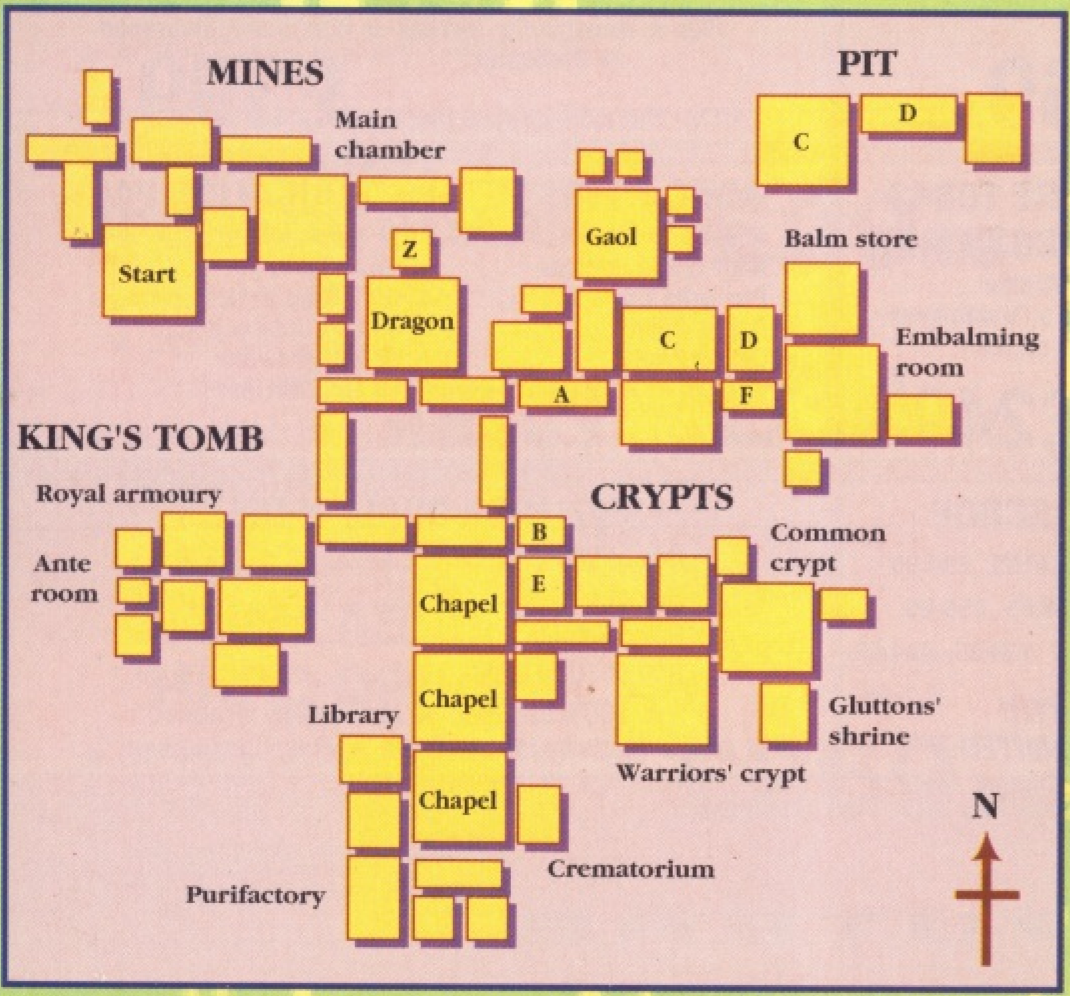
51 Drop the unknown spell that you found earlier and cast read magic on it, this will allow you to use it to kill the dragon. Go south then west to the purifactory.

52 Drop the flask of holy water into the bowl, drink from it. This will teleport you into a hidden treasure chamber, pull the lever and collect the reward. Pull the lever again and this will return you to the room adjacent to the purifactory. Repeat for as many times as you have holy water.

53 Having got the massacre spell, the fire shield potion and the king's crown you are fully equipped to face the dragon. Return to the passage with the four buttons. If you have not yet pressed them switch in this order: 1-4-3-2. Go west then north to the Dragon room.

54 Drink the fire shield potion to protect you from the fireballs. Hold the massacre spell then press fire to blow the dragon up. Press the button on the wall, exit north and pull the lever. This will take you to level two.

Well that's the full solution to level 1. Two or three little bonuses have been deliberately omitted, though they can be gained through various actions. Find them out for yourself!

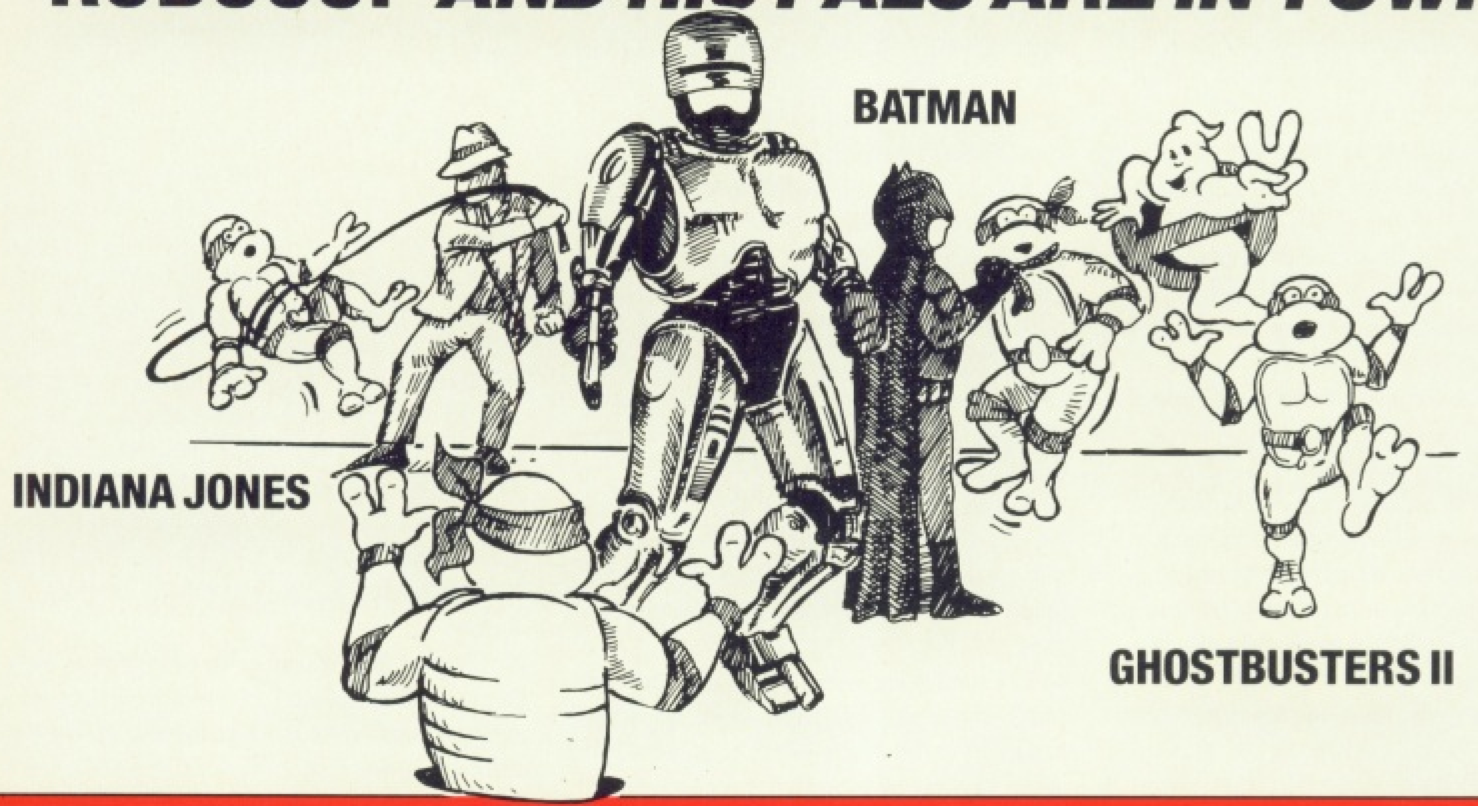


Progress through the level room by room, otherwise you might miss an important object.



And now is the time for things to get tough . . . . Level two makes the previous stage seem like a picnic. For a start, each and every inessential object is jettisoned – and all of your spell icons are changed from scrolls to wands.

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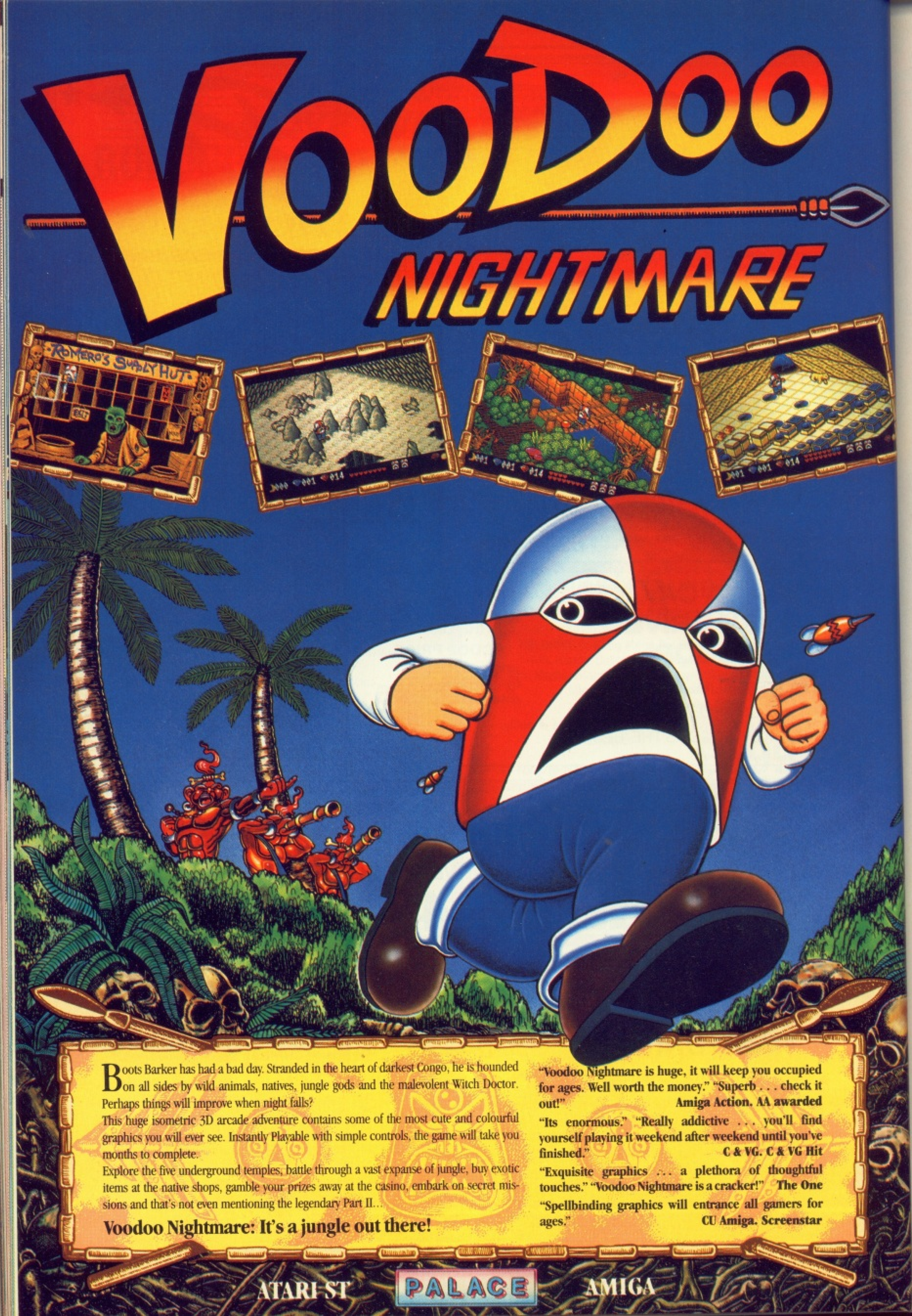
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"Spellbinding graphics will entrance all gamers for ages." CU Amiga. Screenstar
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VIDEO VIEW

Here it is. With the best releases, it's CU's very own video review column. Pull up a seat and grab the remote — it's video time with Jane Garner. . .

GHOSTBUSTERS & GHOSTBUSTERS 2

RCA/COLUMBIA
FOR SALE NOW ON ONE TAPE AT £14.99

Plotline: There's something strange in the neighbourhood
Gimmick: Slime time!
Highlight: Bill Murray

RCA have released a blockbusting collection of the first two Ghostbuster movies on one tape. The original film has been available for some time, but the sequel isn't due for release for several months and the two together make a great addition to anyone's video collection.

It was way back in 1984 that we all found ourselves whistling the irritating Ray parker jnr theme tune and everyone was asking 'who you gonna call?'. Although it wasn't the first movie to mix chills and chuckles, Ghostbusters was one of the best, thanks largely to an enormous budget of $32 million and the talents of Bill Murray and Dan Ackroyd. Teaming up with Harold Ramis to dispose of a ghost in the university library, the trio get involved in ghostly hijinks and slapslime humour in a first rate comedy. Before long the beautiful Sigourny Weaver is on the scene and, when possessed by a canine spirit, Murray gets the opportunity to use one of several classic lines: 'Okay, so she's a dog!'.

Eventually, the whole city is threatened by a giant Marshmallow Man with only the



Ghostbusters able to save the day.

The sequel, set a few months after the battle royale, sees the team being sued over the damage they caused by detroying the Stay-Puft Marshmallow monster. Enter Sigourney with her baby son who's having problems with the spirit world and in no time at all our heroes are back in action fighting a river of slime under the city.

Slime time viewing at its best.

★★★★

A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD

CBS FOX TO RENT FROM 27th November
Plotline: Freddy kills teen-brats
Highlight: Nail-biting finale
Gimmick: Baby Fred



Such a long running series becomes a reviewer's nightmare (on Elm Street or anywhere else) because all the gags are well worn. The plotline, too, treads a familiar path although the introduction of his mother, Sisiter Amanda, is a nice touch. Fans will remember Freddy's origins as the bastard son of a hundred maniacs after his mother was assaulted in an asylum. In a disturbing special effects sequence we witness Freddy's birth although Sister Amanda's bundle of joy look suspiciously like a muppet!

Alice has managed to destroy Mr Kruger only to find that she's still seeing him, only not in her sleep. This time he's a waking nightmare. Most of the local kids don't believe her and think she's a few blades short of a handful. They soon start seeing things differently when one by one they start to meet grisly deaths. The various American brats are dispatched in ways imaginative enough to hold the viewer's interest, but the Nightmare series is running out of nail-biting action and heading the way of the Friday 13th line of mindless slash and hack movies. Let's hope Freddy hangs his gloves up soon. ★★

THE BLOB

BRAVEWORLD
ON SALE NOW AT £9.99
Plotline: Giant blancmange gets its just deserts
Highlight: Getting Blobbed
Gimmick: Gruesome SFX



No, it's not the 1958 B-movie 'shocker' that 'terrified' audiences and was a box-office sensation. Sadly, it's the 1988 remake directed by Chuck Russell, famous for his work on Nightmare on Elm Street 3. With a budget several times the total profits of the original, this movie was packed with all the FX trickery money could buy.

This time around, the Blob is born from a genetic experiment gone wrong. The gore the giant blancmange leaves behind in its path rates highly on the CU barfometer! Check out the girl who gets her face sucked off and the tramp who gets cut in half.

VIDEOVIEW

Despite the thirty years which separate them, both films share the same story of small town ravaged by an out of control glutinous mass. Blobby brilliant. ★★★



A.W.O.L.

GUILD HOME VIDEO
TO RENT FROM 3rd December

Plotline: Legionnaire seeks revenge
Gimmick: French style Karate
Highlight: Ringside punch 'em ups

As big Arnie Schwarzenegger moves away from flexing his muscles and Stallone continues to lose popularity, so there's room for a new action man to make his mark. Currently heading the list of wanna bees are Jean-Claude Van Damme and Dolph (Dark Angel) Lundgren.

A.W.O.L. is Van Damme's attempt to muscle in on the action and is the story of a French Legionnaire who does a runner to help out his murdered brother's wife and daughter. Although the plot is standard fare, the action is fast and furious and the sentiment kept to a minimum. Van Damme plays Lyon, a skilful boxer, who takes to the ring to support his brother's widow in strictly non-legit thump 'em ups. Although in life he claims to be a highly sensitive and misunderstood individual, Jean Claude's forte definitely lies in inflicting the sort of damage on fellow fighters that would give them a heart attack.

Van Damme is quick to tell anyone who's interested that he wants to move into serious acting. Don't do it Claude! Stick to quality rough-'em-up stuff like A.W.O.L. and you'll be better off. With cleverly choreographed and frighteningly realistic fight sequences this one's a real Damme Buster. ★★★

TWO EVIL EYES

MEDUSA
TO RENT FROM 12th DECEMBER

Plotline: Two hack 'n' slash gore fests
Gimmick: Argento and Romero double bill
Highlight: Freeze-dried talking corpse



American guru of gore, George Romero, and Italian horror wizard, Dario Argento, face off with two short films based on Edgar Allan Poe stories.

Romero's offering, The Case of Mr Valdemar, is the tale of a young wife who attempts to trick her dying husband out of his fortune. He dies while hypnotised and she and her lover store his body in a freezer but it soon becomes apparent he's in a limbo state. In no time at all he's up and about and, despite his wife's best efforts with a sawn-off shotgun, she is soon rather more dead than he ever was. Unfortunately, the FX are disappointing. Although quite graphic, the camera doesn't dwell on the gore for long so you've got to hit the pause button to enjoy the stomach-churning blood and guts to the full.

Argento's short, The Black Cat, features a woman who has her teeth extracted without the aid of an anaesthetic amongst other goodies and is definitely not one to watch alone! A crime photographer kills his wife's cat but, after a terrifying dream in which he's turned into a human kebab, it returns to taunt him. Taking a handy meat clever to both the cat and his wife the action doesn't stop there but again the effects are a disappointment. Both efforts leave you wondering if the two directors found themselves short of a few bob and just wanted to make a few fast bucks. ★★

GHOULIES 3: GHOULIES GO TO COLLEGE

VESTRON
TO RENT FROM 5th December

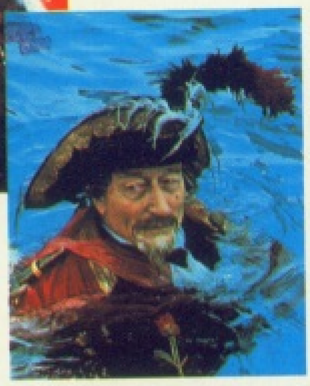
Plotline: Ghouls just wanna have fun
Gimmick: Lavatory humour
Highlight: Jake's ghoulfriend

The Ghoulies return in a campus movie with a plot that literally comes out of the toilet. Like the first two Ghoulies' movies, the three unsavoury slime-green characters are summoned from their resting place in a lavatory, this time by a wrinkly old professor reading from a Ghoulish Tales comicbook. Once out of the khazi, the trio of slippery slimeballs set about causing murder and mayhem. Finding themselves in the middle of a campus competition between two rival Fraternities fighting it out for the Pranking Crown of the university. Predictably, the three ugly pussballs take things a little further than just tipping buckets of water over the heads of unsuspecting Principles. Rival competitors soon start to disappear down the infamous john and the fraternity houses get wrecked in fine style.



This is low budget F-U-N, brilliantly crafted by director John Carl Buechler, and recommended Saturday-night-with-a-four-pack viewing. ★★★



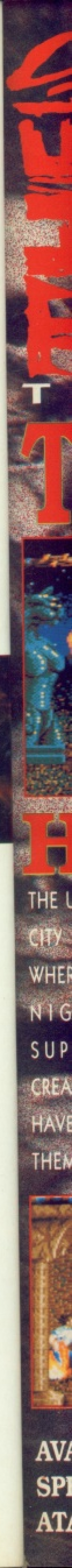


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CRITTERS 1 & 2 On sale from RCA/COLUMBIA
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★★	**FAIR**
★★★	**GOOD**
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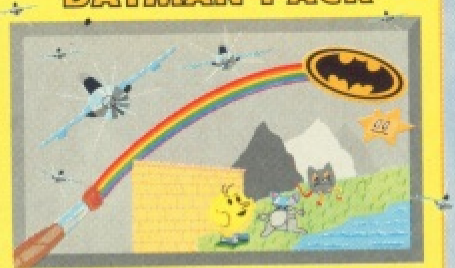
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GRAPHICS DIY

You have your storyboard and your backdrops and you're raring to go. This month Bullfrog explains basic animation.

OK, so you've just bought a copy of *Deluxe Paint III* and you intend to enter the CU demo competition...no problem! Most budding computer artists tend to give animation a wide berth. Good animatics is what separates you from every other demo artist, so don't be put off. It is probably best to start on something incredibly simple so that you can get to grips with some of the features that *D-Paint* possesses. A classic starting point is to animate a bouncing ball. Hopefully, you have mastered light source and shading so your ball graphic looks spherical as opposed to a flat circular object.

BOUNCING BALL

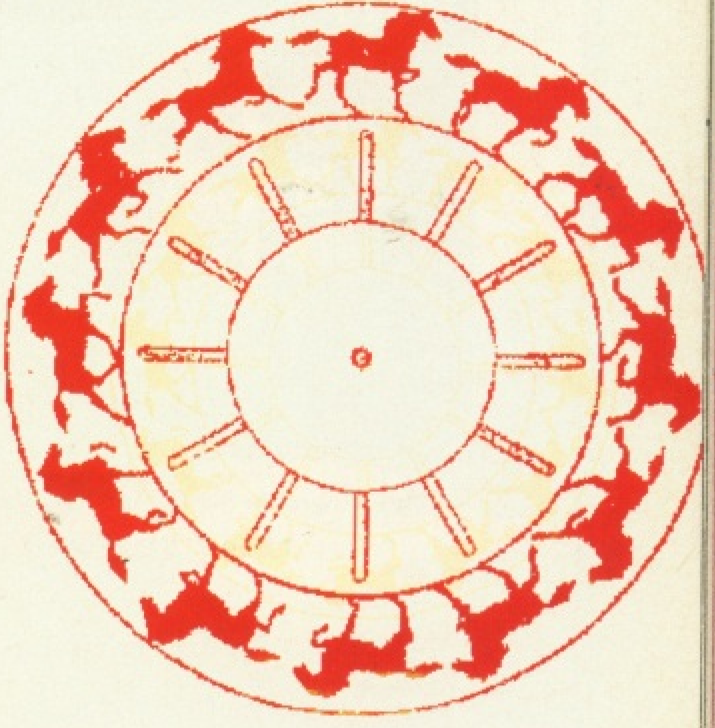
The first thing to do is to draw up a quick storyboard to show where the ball is going to bounce, as explained last issue. It needn't be anything special. Just bouncing between four points will do fine. Before we continue, let us explain how animating on *D-Paint* works. As in the cartoon and movie industries, a moving picture effect is created by showing a sequence of still pictures very quickly, with each picture made slightly different to the last. By doing so at a fast enough rate, the human eye is fooled into thinking that it is seeing something physically moving. In effect, *Deluxe Paint III* is nothing more than a computerised flick book. The easiest way to demonstrate this is with the *D-Paint* manual itself. You'll notice in the bottom right corner of each spread is a picture of a little man on a unicycle with three balls in mid air. If you flick through the pages very quickly, from back to front, the pictures will link together to form a cartoon of the guy juggling. Try it.

You see what we mean? Right, so to make your ball bounce around the screen, you'll have to make a series of pages (sometimes called 'cells') each with the ball in a slightly different position. The first thing you now have to do is to decide how many frames you are going to need. Go to the 'Anim' menu and move the cursor to Frames No. The computer will ask you for the number of frames you want. Don't worry about exact numbers yet, you can easily alter and tailor it later on.

BRUSH MARKS

You now have the first of your blank pages in front of you. ➤



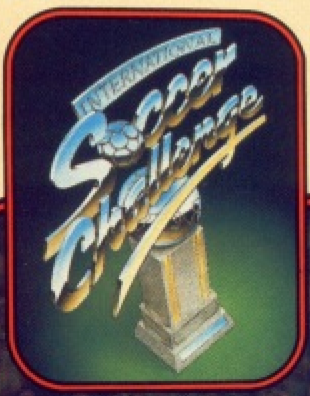


Above, Joseph Plateau's Phenakistoscope, invented back in 1832, was the first animator. Nothing more than a paper disk with pictures of a figure in different stages of movement, when spun and viewed through a mirror gave the impression of movement. The idea was copied a hundredfold.

Right, a rough storyboard for your bouncing ball animation. Note how the gravity effect has been exaggerated greatly in panels two and three. Your animation doesn't have to be anything near as graphically intricate as this one. Remember, this is only a practice exercise to show you how to animate.

THE COMPETITION'S OVER AND HERE'S THE WINNER

Andreas Brehme scores the winner, World Cup Final, July 1990. MicroStyle introduce the winner, Autumn 1990.



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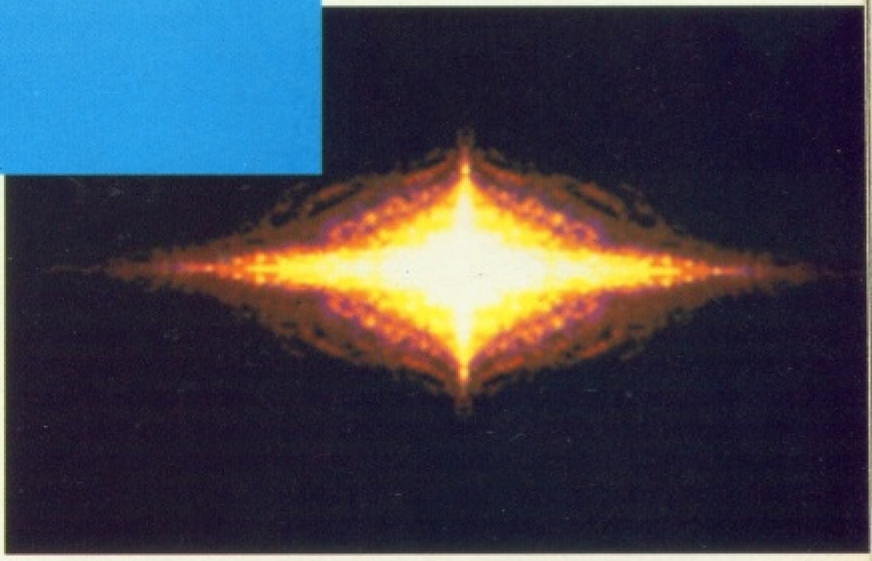
- International Soccer Challenge. It will make Gascoigne weep with joy, get Marradonna excited, and have Hullit tearing his hair out.

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INTERNATIONAL SOCCER CHALLENGE FROM MICROSTYLE - IT'S A WHOLE DIFFERENT BALL GAME !



The start of our animation sequence this month begins with the bone spinning through the air. Draw the bone and use it as a brush, as you did with the CU monolith. Then use the same rotation system to make the bone spin as it flies through the air. The next part of the animation is the transformation from bone to monolith. The easiest way to do this is by drawing an explosion animation to link the two figures. Begin the explosion as a small dot overlaid on the bone, and then expand it to fill the screen by making it slightly larger each frame. Then, when the screen is full, overlay each frame of the explosion over your monolith animation *in reverse order* to create a shrinking effect. When all is linked together, the explosion should create a smooth link between the two animations.



Draw your ball, and make a brush of it (see your D-Paint III manual for details). This saves you from redrawing on each page. Position the ball where you want it to begin, and then you have your first page. Pressing '2' on the main keyboard will advance you to the next frame, where you can place the ball a little further along the path you want it to take. Continue the process until you run out of frames or until the ball returns to its starting position. Then, press '4' to play the animation and, if all goes well, you'll have your very own animated ball. Of course, it doesn't have to end there. Why not play around with each frame, exaggerating the gravity effect when it bounces, by squashing the ball slightly as it's about to hit a wall, heavily as it does hit and then slightly as it rebounds, to give the animation a comical feel.

More complicated animation sequences such as animal movement will take a little longer to master. Reference material is an essential. The best examples of this date back to the year 1880, when Edward Maybridge took split second photographs of just about everything that moved. These books are very expensive, so it may be wise to see if your local library possesses a copy. For those of you that are entering the competition, Maybridge used many examples of ape movement. Worth checking out. That's the history lesson over, let's get on with the demo. We personally haven't done the scenes in a systematic order for the sake of timing, in rather the same way that scenes from a movie are not shot in order.

THIS MONTH'S SEQUENCE - THE SPINNING CU MONOLITH

The monolith in our demo spins back into the Earth's atmosphere. To animate this, we used an interesting feature on *D-Paint III* that allows you to change the perspective of your brush. Once again, set the number of frames you want, draw your CU monolith and save it as a brush. Now, you could rotate it by hand, redrawing each frame as you go, but it's far easier to use the perspective tool in the effects menu. Select perspective, and then click on do. You'll notice ➢

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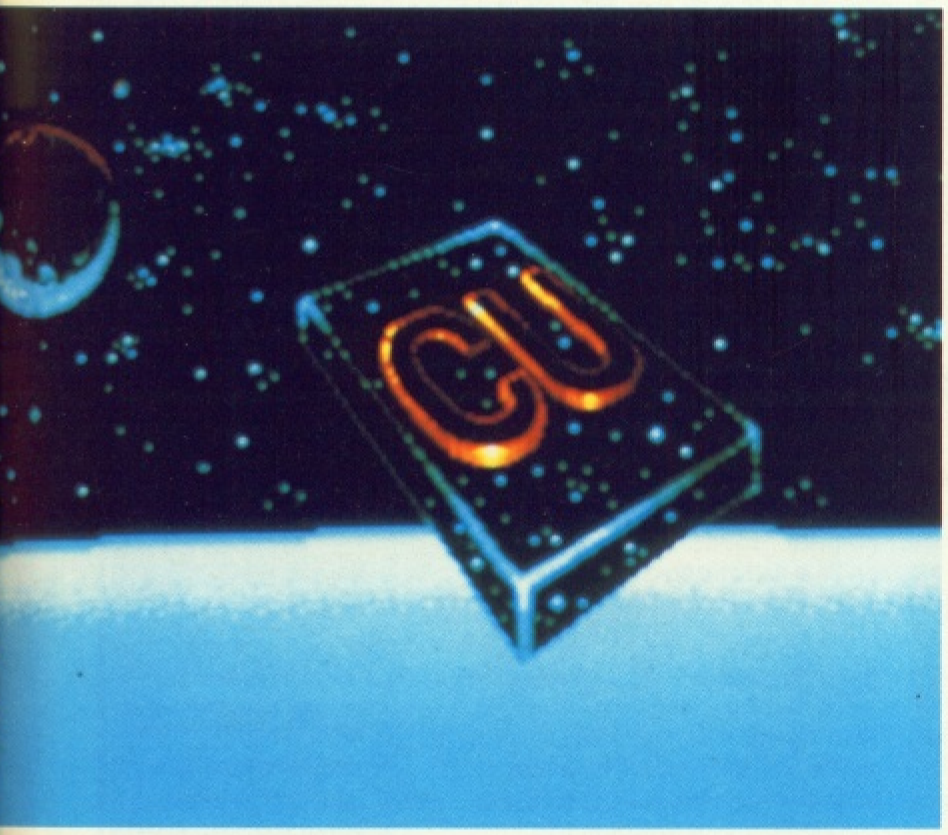
If you pick Orange you must be a fan of Michaelangelo the Nunchuku turtle fighter!

The Purple player will fight with the Bostaff, because this turtle is the clever Donatello!!!

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GRAPHICS DIY



3: The spinning CU monolith, complete with backdrop. Next month, we'll show you how to start using backdrops with your animations, and some tricks to make your animations look more professional.

that your brush now has a grid around it. Place your unrotated monolith on screen and then advance to the next frame. Now comes the interesting bit.

By pressing keys on the number pad, you can rotate and flip your shape a degree at a time through 360 degrees across the X, the Y and the Z axis. At the top of the screen, are three numbers showing the rotation in degrees with 0 being normal and 180 being inverted. To create a smooth animated rotation, you have to rotate through the same angle each frame. We recommend around ten, but feel free to experiment. An interesting effect that effectively rotates the top-right corner to the bottom left and vice versa can be reached by altering the X axis twice as much as the Y axis.

So there you have it. The basics of animation. With a little time and effort, some really startling effects can be created. And here's a little practice exercise you may want to try. Take a look at one of your favourite computer animations. Storyboard it and then try to recreate it, or even better it. Remember, practise makes perfect!

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WATCH THIS SPACE

MUSIC DIY

Music supremo, Martin Walker, takes us by the hand and gives some useful advice on how to make our music altogether more 'human'.

Since the arrival of the synthesizer in the early 70s in a form that was accessible to all (albeit only the rich ones first!), people have been split into two camps – the 'real' music brigade and the artificial exponents. Pitched battles about the sterility of synth sounds and the lifelessness of the drum machine raged for years in the musical press, until a new breed of listener brought up with electronic sounds appeared who actually preferred the electronic version to its human counterpart. This partly explains why many of the latest 16-bit digital recreations are not complete without its selection of sounds sampled from the earlier classic drum machines.

Part of the problem in those early days was that synthesists would rush off to produce cover versions of classical music, which of course offended the ears of the great mass of traditional listeners. In 1990, we've heard so many different sounds and styles that hopefully we are much more open to change. But the main difficulty was that the early machines just didn't have the means of adding musical expression added by a talented player. Whether this involves the tortured string-bending of heavy metal or wiggling a little plastic lever on your synth, the end result will always feel more human (especially after plenty of practice!). So, how can we get more expression into music produced on our computers?

The most effective way to add vibrato (pitch 'wobble') to a sample is to actually bend the static note up and down in real time. Some music programs allow you to add this treatment to the steady note and fiddle about with it until you get the expressive feel that you're after. A big help here is 'delayed vibrato' – a short wait before the effect begins sounds more natural as well as allowing you to add 'over the top' bends that will only happen on long notes. Simply set the delay to be slightly longer than your average note durations and it will only cut in when a long sustained note is used

But what if your program doesn't have these facilities? There is a way around it, but it does take a bit more effort. Sample a long note complete with delayed vibrato, and then chop it into two parts. Take the attack portion and loop it as normal for a sustained static note, and then carefully remove the 'wobbly bit' from the other end. With careful looping you will get a continuous vibrato sound that can be inserted as a different 'voice' after the attack sound. If you're into guitar music then this can make a huge difference to the end result. The only thing to bear in mind when using this method is that the speed of the vibrato will change with the note you play since it is fixed into the sample itself – the higher the note, the faster the wobble

Volume changes are easy on the Amiga since the hardware allows 64 settings for each of its four channels. Most software (e.g. *Soundtracker*) will let you insert a special command between the notes to change the current volume. On drum parts this can make all the difference between a machine and a human feel. Real drummers employ dynamics to accent certain beats in the bar (they bang them harder!). Since most drum patterns are looped anyway you only have to get the accents right once to use them anywhere in the piece. Try accenting the first and third beats in a bar of four, or just the second – it can completely change the rhythmic beat and set the volume to maybe half for all the others. You don't need a command for every beat – only when the next beat needs a different setting.

If your program allows sound envelopes to be created then you can use it to create completely new sounds from existing samples; a slow attack sound can make a piano sound like a string selection for example. Again, if you don't have these facilities then most samplers will let you add fades to your sounds at the sampling stage to get the same effect. In addition, many interesting sounds can be created by adding very fast echoes – if these are at the quickest setting they are not heard as discrete echoes, but instead change the character of the sound itself, giving the effect of large metal pipe. Clever use of this can create robotic voices, although its easy to go over the top. The Mix command allows two or more samples to be incorporated into one big megatone, and can provide interesting results. One thing is vital though – don't forget to save your results before doing anything drastic to it. It's often the case that the sound you had 30 seconds ago was somewhat better than the silence that's left after you've accidentally lopped off the best bit.



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DEMOS

Once again, CU takes a look into the mixed bag of PD software. In this extended demo corner, we check out The Sound Of Silents, Fillet The Fish, and there's a round up of the many utility disks available.

A new wave of music demos have arrived on the scene aiming to blow away anything previously heard. The tendency to produce disco-bop tunes has gone, instead a selection of original, atmospheric music has appeared. Here we have the new Silents demo from 17-Bit (755), entitled Sound of Silents, featuring music by Jesper Kid and some imaginative







The Sound of Silents features some fantastic tunes, a great intro, and some really wild effects on the selection screen.



The new Demons slide show features some fantastic hand drawn pictures, making a change from the usual digitised only demos. Available from 17-bit (disk 761).



SUPPLIERS' GUIDE

Virus Free PD: 23 Elborough Street, Swindon, SN2 2LS.

A Bit On The Side: 8 Thorald Place, Kirk Sandall, Doncaster.

The Deeper Domain, 128 Portland Crescent, Stanmore, Middlesex, HA7 1NA.

NBS: 132 Gunville Road, Newport, Isle Of Wight, PO30 5LH.

Seventeen Bit: PO Box 97, Wakefield, WF1 1XX.

Recoil PD: 10 Down Side, Epsom, Surrey, KT18 5EX.



Believe it or not this pic is actually hand drawn. Put together by the Madonna Freak and featuring on the new Crionics demo. Disk 756 from 17-bit

Another shot from the Demon's slide show. Again hand drawn, it's one of the best on the disk.



DEMO OF THE MONTH

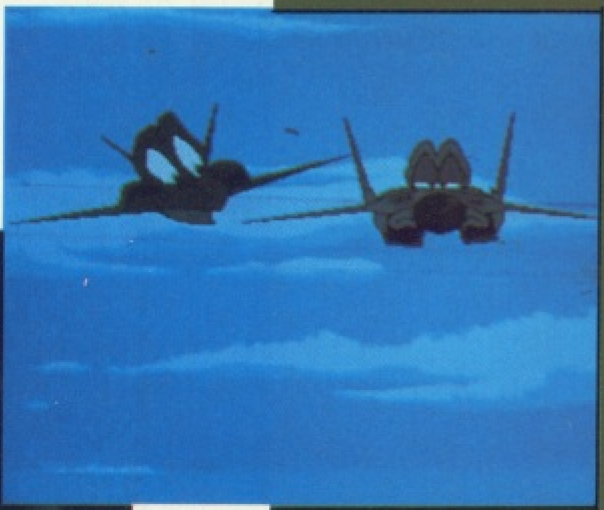
TITLE: Stealthy Manoeuvres
AUTHOR: N/a
SUPPLIER: Virus Free
INFO: 1 disk only, extra memory required.

Stealthy Manoeuvres is definitely in the short, but sweet category. The demo kicks off with a Russian MiG 29 happily minding it's own business in it's own air space, when a cheeky stealth fighter materializes next to it, taps it on the shoulder and fades away again. This game of aerial tag continues for several minutes until the bewildered MiG finally wigs out and crashes down to Earth.



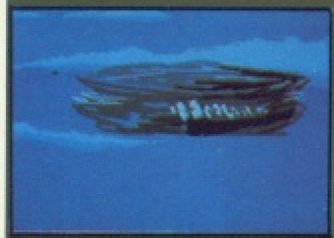


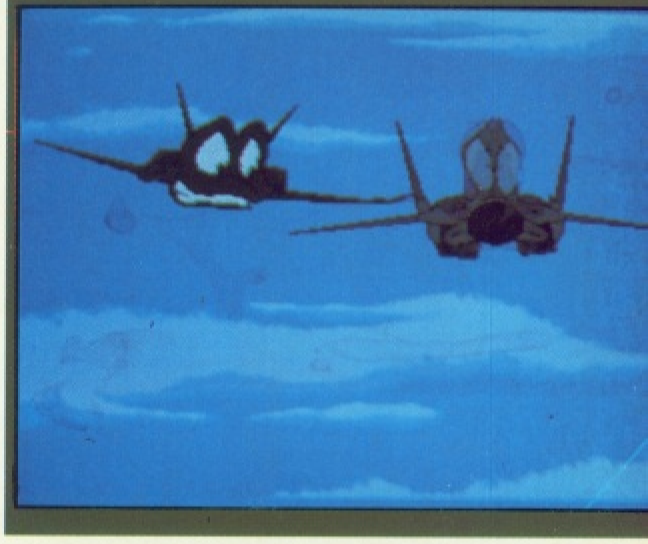
This is exactly the sort of demo to use to impress your friends. The characture style planes look good and are well animated. Samples help to round things round things off.



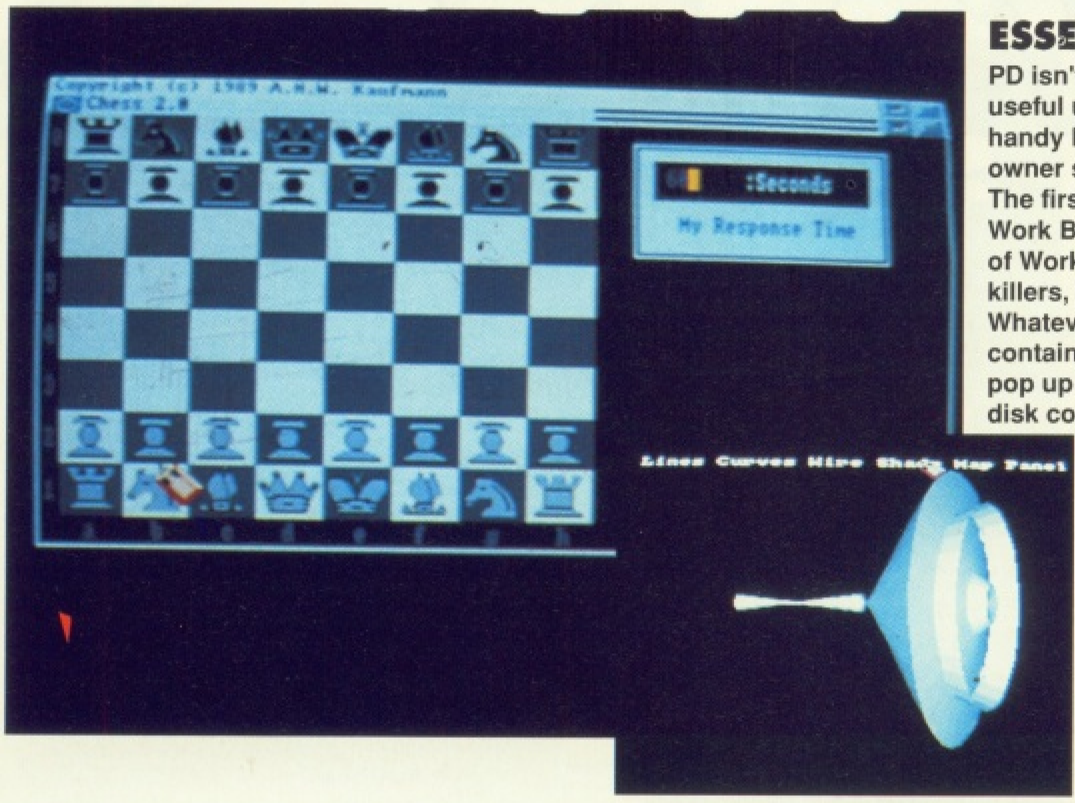
This scores highly on pose value, if you want to impress someone show them this.

My only criticism it that it's so short, still is makes up for that in quality. Definitely one to grab if you feel like splashing out this Crimble.





DEMOS



ESSENTIAL UTILITIES

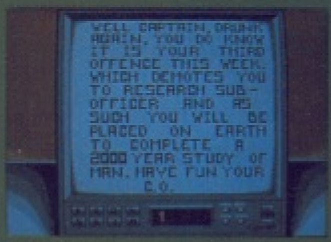
PD isn't all fun and games, there's some useful useful utilities too. 17-bit have just produced a handy line of PD utility disks which no Amiga owner should be without.

The first of these is called This 'N That. It features Work Bench hacks to let you customize your copy of Work Bench. There are also various virus killers, back up utilities and a neat chess game. Whatever Next, produced by the same people, contains a mandlebrot program, a vector utility a pop up menus plus many other gadgets. The final disk contains much of the same stuff, plus several intro makers, which are as fun as they are useful.

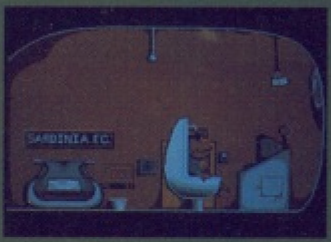
PD utilities are nothing new. They originally sprung up as shareware on the Macintosh, whereby companies would turn out demo's of forthcoming programs, including information on where the user can get his hands on the fully priced package.

The disks mentioned here (754, 756,766) are all available from 17-bit.

THE ART OF GRAPHICS





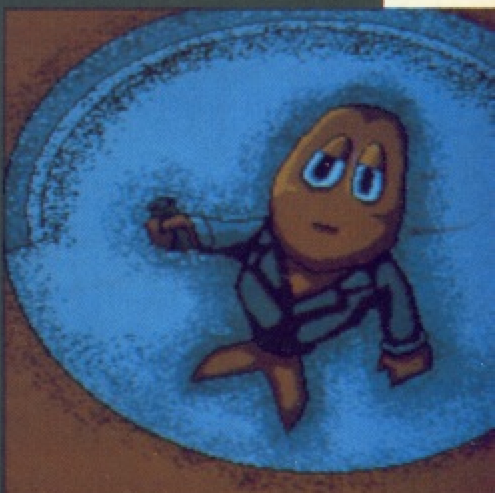




New from the Jester Brothers is Filet The Fish. A not too technical, but funny cartoon. The plot centers around Filet an interstellar fish who is sent to Earth in the year zip to research the planet's development. Two thousand years later and Filet still hasn't started, and now has to avoid the wrath of his boss.

Filet The Fish is an good example of how scripting and design can make up for basic graphics. As far as I can tell , Filet appears to have been produced solely on DPaint 3, which is now the most widely used Amiga animation package.

Animation, next to music and scrollies, is one of the most diverse fields of PD. First you have the serious designers, who tend to use sophisticated 3D graphics packages to produce breath taking sequences. These people put their work out on the PD circuit in the hope that it's spotted by a company. Probably the most famous (and earliest) pieces of Amiga animation is the Juggler, a 3D character who juggles 3D reflective balls (what else?). It was this animation that lead to some of the Amiga's first sales.



If you're interested in designing your own Amiga animations there several packages that are worth checking out. First off is DPaint 3, which is what these pictures were designed on. Slightly more complicated are the Aegis packages, which are designed for the creation of 3D sequences.

Getting your animations published on the PD scene is fairly easy. The first criteria your demo must fulfill is entertainment. Breath taking graphics will normally guarantee a hit with the distributors, though graphics aren't everything. A good original piece, such as Filet the Fish, often stands more chance of being accepted than the more technically accomplished ones. If you got a demo that you think is good enough to be published send a copy with a covering letter (and an SAE if you want you disk back), to a PD company, and, if they like it, fame may only be a few steps away.

DEMOS

DEMORANDOM

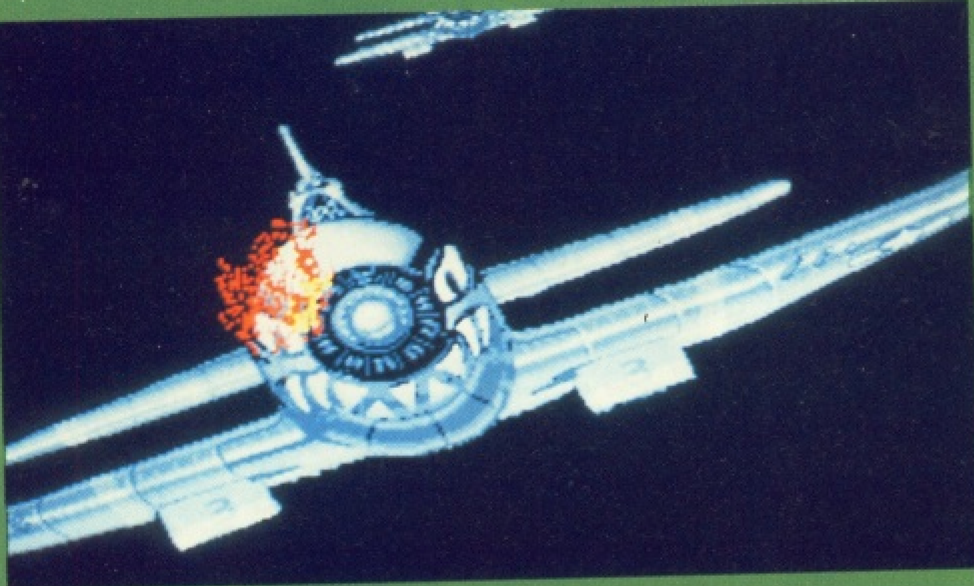
Would you like to have your demo featured in these hallowed pages, receive free software and possible have your demo published on the PD circuit? It's easy. If you think you've got a demo that's original, interesting and you'd think we'd like, send it in to us. We'll give out software prizes to any we publish, possibly even free membership to a leading PD club. If it's really good we can arrange for it to go out on the PD network bringing fame and recognition to it's author.

Your demo can be anything, music, graphics, samples, digitised work, but it must not contain any offensive material. Send it to: Readers Demo's CU Amiga Priory Court 30-32 Farringdon Lane, London EC1R 3AU

If you want your disks returned please enclose a self addressed envelope.







PD OR NOT PD

Public Domain software is intended to be copied and distributed by anybody. It includes utilities, games, or demos put out by programming crews showing off their various talents. PD is a cheap, easy way of getting hold of some really top quality software. Keep an eye on this section for a definitive roundup of hot new releases. If you have any demos of your own which you would like featured in this section, send them to: **Readers Demos, CU Amiga, Priory Court, 30-32 Faringdon lane, London, EC1R 3AU.** Please enclose an SAE if you want your disks returned.



It's nice to see demos taking a more mature approach to things. In this, The Treacl demo (Virus Free 897), there's an tribute to AIDS sufferers.



PD TOP TEN

V-Graphics S-Sound
U-Utility G-Game M-Miscellaneous

1	U	Essential Utility Disk
2	S	Funky D
3	M	MudBrain Megademo
4	V	Fraxxion Revenge
5	S	Power Remix
6	V	Donald Duck
7	G	Star Trek
8	G	Eddie Scan Show
9	M	Mental Hangover
10	S	Enhanced Music Maker

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Greets to Red Devil,Jez/Silents? Frantic/Goldfire,Robotron/Silents,Tantalus/Toxic,Leroy and all others Dan/Anarchy (ring me) Mark,Bri,Joe,Windy, and any other lunatics out there in Amigaland also a megagreet to all the phreaks we met at the Commodore show ... or will meet as this is being written before the show !

THE BEST IN DEMOS AND MUSIC

542 Silents Full Power Music - Really good house remixes
540 PE demo comp 12 - with Crusaders and Silents demos
539 PE demo comp 11 -More great demos and intros
535 GOLDFIRE Megademo - Nice ! Thanx 4 the greet Nick
532 CRUSADERS • A few tunes ... totally "Awesome"
531 Captured Imagination - Nice comp by Anarchy
530 Anarchy MF Comp - SUPERB ! Nice demo Dan + 4-Mat
529 Technotronic MegaMix - Just like the song ! remixed
525 Adept - Nice compilation with filled vector demos
520 Timecode - Total Recall demo from the film
519 A journey into sound - Very nice music disk
512 Intuition Compilation - Superb Deepsea demo !
511 Awesome Preview - Wickeddemo of the game
504 Network party demo - Great demo compilation
498 The JCS - Very very very weeeeeeeeird !
472 Crusaders demo pack - nice one ! with ED-209 game
453 EPIC Preview - Totally and utterly Brilliant ! Get it !
445 4-Mat Music - Brill ... like your stuff mat !
444 Start demo pack 5 - includes Hotwired by Crusaders
426 Crionics Neverwhere - Really excellent megademo !
423 Cool Fridge - Nice plasma FX and copper thingys
314 Mirage Megademo - Big 1 Meg demo, very nice !
254 Tomsoft trip to mars - We like it ! nice vector demo
252/253 Budbrain Megademo - Superb demos and music
251 Silents Megademo • Brilliant !
164 Scoopex Mental Hangover - Still as impressive as ever !
136 Fraxion Horrar - Totally crap dont buy it !
133 Bacteria - Crusaders Mega music disk - Get it
499 Slabby Music - Oh wow its amazing !
425 DigiConcert 6 - Megamix of music ! Very cooool
424 Sound of Silents - Brilliant Brilliant Brilliant Brilliant. OK ?
245 Scoopex Beast music - All the music from the game
242 100 64 Tunes - Wild ! SID lives on !!! Get this disk !
227 Jarre Docklanmds - Great music and pics by HCC
223/224/225 Digital concerts 3,4,5 - All very good !
220/221 D-Mob Music 4 - Brilliant house music disk
218 Kefrens Jukebox - Superb musc from the kefs
186 DigiConcert 2 - Brilliant music remix
107 Vangelis Demo - Music and art slides 1 Meg

UTILITIES AND ANIMATIONS

496 Visicalc - Powerful PD spreadsheet
495 RIM - a fully relational database systems
494 ARP1.3 - CLI replacement, project
425 Sartrekker - 8 Channerl music composer
466/467/468 Countach Clipart - Very good clip art
464 Sozoban C compiler - One of the better ones
460 Iconmania - Brilliant brush>icon tool and icons
459 Jamcracker - Brilliant chip music comp system
434 Amibase - Good custom database with search
377 North C 1.1 - C compiler -
378/379/380 C Manual - Brilliant way of learning to program
356 Fish 327 - Messidos PC file reader
354 SID 1.6 - The most cool CLI killer utility for editing and stuff
345/346 VideoApplications - Great fonts and scrolling utils
340 Jazzbench - Workbench clone with more functions
334 Darkstar Utils 2 - If you expect me to list all the utilities on
130 Darkstar Utils 3 - these diskthen forget it ! Just buy one
333 Darkstar Utils 4 - and ring Red devil up and ask him ! (Dont)
330 PE Utils 5 - More utils by Mr.Devil, all I can say is they are all
331 PE Utils 6 - very well done and contain LOADS of very
332 PE Utils 7 - useful utilities that no home should be without !
N.B. None of these disks contain kirby vacumn cleaners
180 Wordwright - Comprehensive wordprocessor + more utils
123 ST-91 - Rather good instruments diskdone by me !
122 ST-90 - I will do some more soooon which will be koool !
118/119/120 Noisetracker and instrumnents disk(st-01,st-02)
474 Spacechase Anim - Brilliant chase sequence 1Meg
458 StarTrek Fleet Man. - Brilliant anim by T Richter 1 Meg
456 Stealthy 2 - Cartoon style anim of a stealthy bomber 1Meg
455 Agatron 15 - 3 Brilliant anims by Tobias all in 512K !
452 Enterprise leaving dock - Quite Amazing ! 1Meg
212 StarTrek Anim - GreatTobias anims in 512K
493 Vax Pics - Superb picture created on a Vax computer
484 ColorCycles - Brilliant slideshow of color cycling
461 YabbaDabba - Hey its the Flintstones ! Wilmaaaaah !
454 Nightbreed - Fantastic slideshow of Horror goolys !
158 Agatron 6 - Totally brilliant Ray traced space pics
137/138 Silents Slideshow - Superb Fantasy slides with music

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DEMOSAURUS

Remember our demo competition a few months ago? CU's offices were swamped with over 150 top-notch demos featuring everything from Laurel & Hardy, kaleidoscopic space trips and music demos to cute animations, rampaging monsters and turtlemania. Dan Slingsby comes up for air and tells you who's won what.

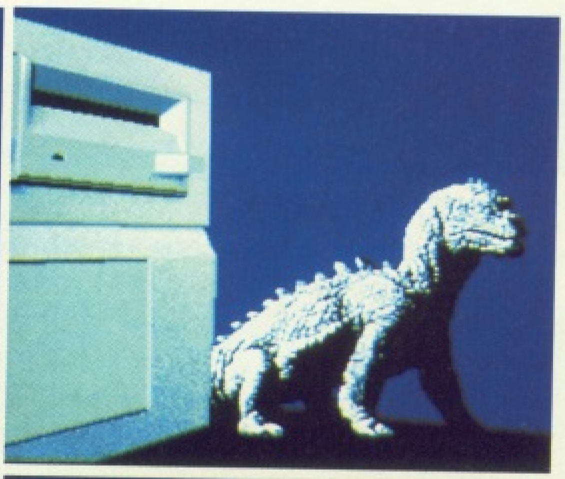
A slap on the back to everyone who took part in our demos competition – all 157 of you! The response was staggering and most entries were of an exceptionally high standard. It's taken a while to judge all of them but, at last, we've managed to choose an overall winner.

Stand up, Stuart Keeley, and take some well deserved applause as you've won the amazing first prize of a top-of-the-range video camera. Stuart's entry, *The Beast from the B2000* features a marauding dinosaur thumping across a desktop with an Amiga computer in the background. With a sweep of its tail and a stamp of its feet, the wee young beastie chomps on a disk and crushes a mouse under foot. Featuring sampled sound effects and digitised images from the original B-movie schlock horror, The Beast from 20,000 Fathoms, the reptillean monster shuffles across the desk only to meet an untimely end as he crashes off the top of the desk to his doom.

The background images were mostly handrawn, some being digitized and retouched. The monster was digitised from 'The Beast from 20,000 Fathoms' by individually pausing the selected frames on video and grabbing them. These were then loaded into *D-Paint III*, carefully manipulated and touched up and then the beast was cut out. This process was extremely difficult and time consuming, especially when the monster was on a black background which meant the outlines had to be drawn by hand, drawing around all the spikes on its back and drawing over things in the foreground which appeared in front of the monster. Other subjects such as the mouse and disk were handrawn and also animated by hand to make them look as though they were being crushed. To show the monster interacting with the drawn graphics these objects replaced parts of the original film e.g. the monster originally crushes a car so by replacing the automobile with the animated mouse it now looks like the beast is crushing the mouse. The backgrounds, animated cutouts and objects were all put together and with a final retouch the anims were complete.

The soundtrack was created from sampled instruments and effects. Once all the animations were together, they

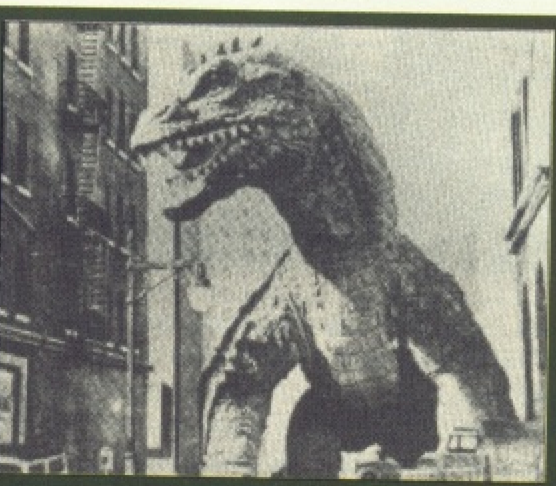


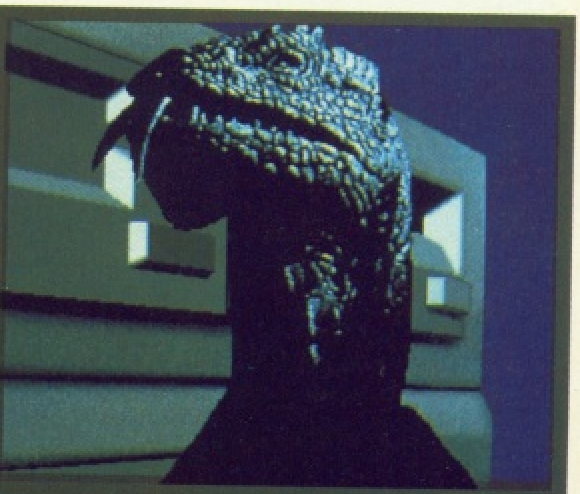




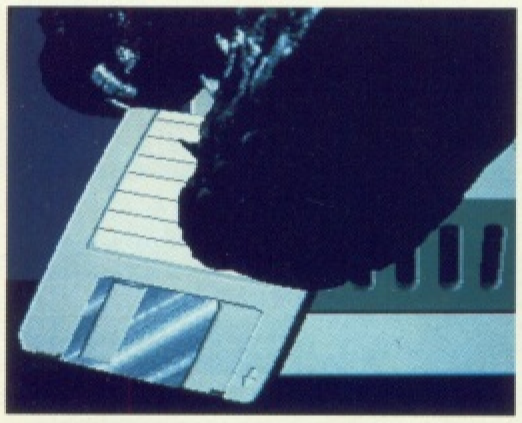
The Beast emerges from behind the B2000's disk drive. To construct the demo Stuart used an A500 with half meg expansion in conjunction with a B2000 one meg machine.

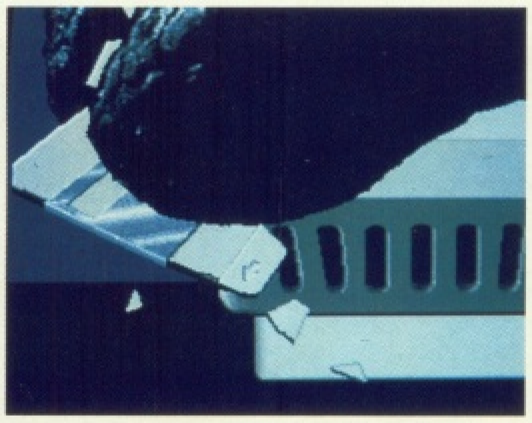
THE BEAST FROM 20,000 FATHOMS
This low-budget thriller, made in 1953, had a screenplay by sci-fi author, Ray Bradbury, starred Lee Van Cleef as a nuclear scientist, and had some impressive special effects. Unfortunately, it was also a stinker!
A scaly monster is woken from a deep Arctic sleep by shock waves from a nuclear test. A cross between a tyrannosaurus and a brontosaurus, the monster decides to head for its ancestral breeding ground which is where New York now stands. Predictably, complete mayhem results as the beast comes up against the mass forces of the US Army. Reaching Coney Island, New York's pleasure beach, the beast levels the place before being shot with a radioactive isotope by Van Cleef. The hackneyed plot may seem laughable, but at the time it was considered fresh and original. The monster 'born from a nuclear experiment' was to become a much-used theme during the fifties, but The Beast was definitely the first of its type. Alas!





DEMOSAURUS



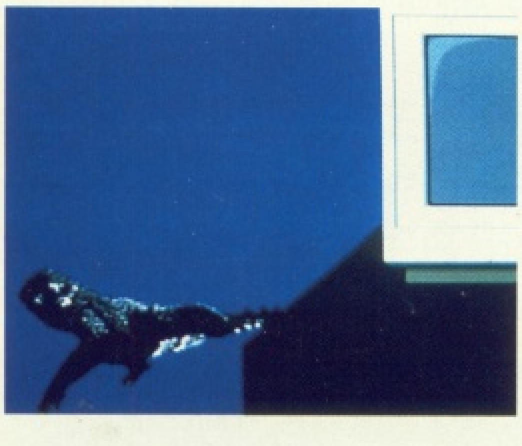




Using digitised pics of school teachers, and film samples, Stuart's also made demos featuring his economics and math teachers as Bill and Ben, a physics teacher as Freddy Kruge an art teacher as a mouse swallowing alien inV.

were all sampled at a low frequency as Stuart didn't have much memory at this stage. The soundtrack was composed in *Sound FX* because it can be multitasked with the Director (it also uses little memory and hardly slows the animations down). The Director was used as a loader and viewer of pics and anims.

Originally, Stuart intended to produce a short demo which was on 1 disk and could be run totally from RAM on his A500. However, the length and amount of animations meant that it stretched over one and a half disks and so he had to use a second drive. In order to run the whole demo he either had to multiload from Drive 1 or pause it while the final third of the demo was loaded. For our demos compo, Stuart transferred the demo onto VHS with the pause cut out. Having done this the sound track was overlayed also with its pause taken out.

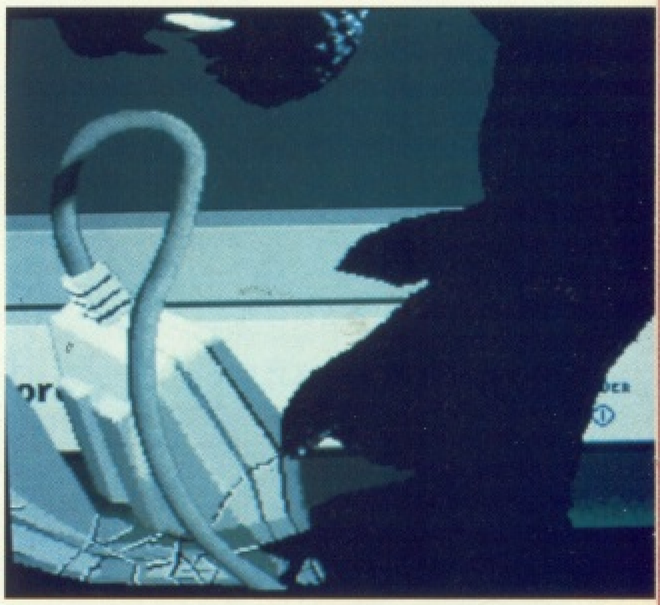


The beast falls to its doom.

ELECTRONIC ARTS

EA sponsored the competition and also took part in the judging. Simon Jeffries, EA's PR supremo, was impressed with the effort that went into most of your demos. 'The standard was very high. It was difficult to choose an overall winner, but Stuart Keeley's entry got the nod because it was imaginative, technically superb and a lot of fun.'

For his efforts Stuart walks away with a top-of-the-range video camera. Brazzle Atkins of Romford won the amateur category with a smashing 'Laurel and Hardy' demo and Howard McWilliams of Melmesbury scooped the junior competition with a cartoon animation. Howard gets a portable soundblaster. Congrats to all three.



Crash! The beastie's foot comes swinging down on the Amiga's mouse smashing it to smithereens.

THE WINNERS

The overall winner was Stuart Keeley of Maidenhead for his stunning Beast demo. Brazzle Atkins of Romford walked away with the amateur category with a smashing Laurel and Hardy demo and the junior category was awarded to Howard McWilliam of Malmesbury, Wiltshire for some wondeful animation.

At 13, Howard McWilliam was the youngest entrant, supplying what was undoubtably the brightest demo, which was an instant hit with the judges.



Howard McWilliam's imaginative entry was cute and colourful.



Stan Laurel looks a dope in Brazzle Atkins' Laurel and Hardy demo.

Designed completely on D-Paint 3, Howard's demo uses the default screen format but with just 16 colours. He told us: 'I put this demo together by drawing the animations for each character separately, then transferred them to the background starting with the ones in the distance first. They are all my own characters which began life as little comic strips. I decided to make the screen as crowded as possible so that there would be a lot for the viewer to look – a lack of RAM limits me to short animations.'

Brazzle Atkins' Laural and Hardy demo was produced on Deluxe Video 3. It features digitised sequences from some of the duo's most famous flicks. A sampled edit of the famous L&H signature tune is included at the start. This was a well-presented, well-thought out package that's extremely good fun.

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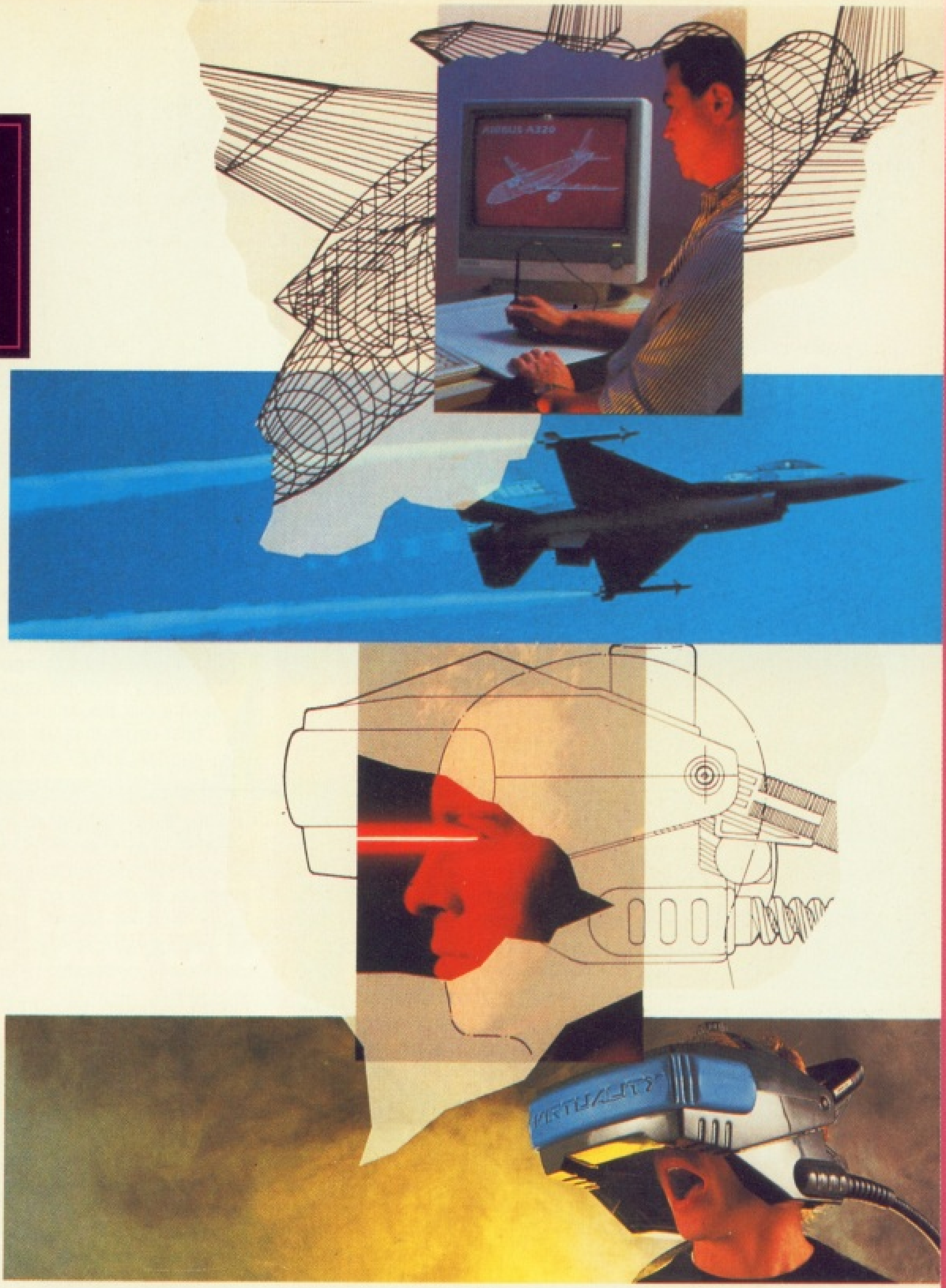
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AGENDA

An *Afterburner* game in which you dodge 'real' missiles? At the recent Computer Graphics '90 exhibition, at London's Alexandra Palace, were working prototypes of next generation cyberspace coin-ops. Rik Haynes prepares for virtual fun. . .



VIRTUAL AMIGAS HERE WE COME

The next time you spend a quid at the fair you could be taking on life size sprites with whom you can converse and 'touch' thanks to an Amiga 3000 and a British company using person-machine techniques originally pioneered by NASA.

Not only do Virtuality games look futuristic, but the hardware deck you play them on is verging on sci-fi as well. Looking like a Sega hydraulic coin-op, you sit in a bubble chair while a cybervisor is lowered onto your head and clamped nice and tight. You use this high-tech head-mount to view computer generated images through stereophonic colour LCD screens. Turn your head and the digital view tracks around with your eyes – giving you a 360° view of a world made not of earth, wind and fire but polygons, sprites and digital data. The Virtuality game is based around the Harrier vertical take-off jump jet. Players have a through-the-cockpit view of realistic representations of trees, rivers, valleys and mountains while blasting enemy fighters out of the sky. The unique aspect of this flight-sim is the ability to see what's to your left, right and back while still travelling fowards at sub-sonic speeds. Simulations will never feel the same again and nothing but VR will do for gamepslayers in the 1990's.

Leicester-based W Industries has developed the world's first Virtual Reality (VR) arcade game system using advanced custom-designed hardware and software. W Industries' Virtuality machine utilises Amiga technology to ➤

enable the production of an affordable VR system.

'Virtuality allows the user to live within a computer generated world,' says W Industries. 'You can look up, down, behind, to each side – it's real. It's a world created in 360° where objects can be walked round and viewed from every possible angle – even inside looking out!' Wild or what?

The concept of VR, cyberspace and artificial reality dates back to the early 60s when Ivan Sutherland, a professor at the University of Utah, proposed a new way for people to interface with computers using the human sensory systems of audio, visual and tactile.

Over the past few years, people like VPL and Autodesk in America have been developing VR applications for military, scientific and commercial use. Even Nolan Bushnell, the father of the video game and co-founder of Atari, is reportedly developing a consumer VR toy due within the next two years. Japanese companies are also interested in artificial reality systems but seem to be waiting for the Americans to develop the first working models. But now a British company has beat them all to it and produced the first VR video game system.

Dr Jon Waldern, Virtuality's system designer and MD of W Industries states, 'Virtuality enables everyone to explore the full power of Virtual Reality – projecting them into alternate worlds limited only by their own imagination'.

Virtuality systems come as sit down and stand up units. The Visette head-held sensor visor is a stereoscopic viewing system using colour LCD displays and infinity optics. 'Visette also provides a four channel sound system for vectored sound and a tracking sensor which enables the position and angle of your head to be continuously monitored, giving a correct view of the virtual world. An overhead adjuster enables the optimum viewing position and comfortable fit even for users wearing spectacles,' explains W Industries. W Industries has invested a lot of money in both custom-designed and off-the-shelf technology. 'Expality is a multi-processor, multi-media computer system developed by us. The system is a low cost, high performance engine which provides computer generated images, multi-channel sound and motion outputs for Virtuality. Mass storage is provided using CD-ROM and hard disk to enable the use of large data bases for simulated virtual worlds.' An Amiga 3000 provides the quadraphon.c sound and some auxiliary functions. Players use proportional joysticks to steer vehicles and themselves around Virtuality worlds. The system is networked giving you the option to link-up 10 Virtuality decks for multi-player games. W Industries has already developed a Harrier jump jet flight-simulation on the Virtuality platform and is currently developing other games for release early



next year. Virtuality system prices start at £20,000.

W Industries launched Virtuality to an enthusiastic audience at the Computer Graphics '90 exhibition at Alexandra Palace last month. Easily the busiest stand at the show, both visitors and trade competitors queued for hours just to fly a three minute journey in 'cyberspace'. Virtuality arcade units should debut in test-sites around the country within the first three months of '91. W Industries is ruling out third-party software development at present but says the major Japanese coin-op companies are already interested in its revolutionary new entertainments system. The cagey company refused to divulge any further details on either prospective Virtuality games or licensees.

However, taking into account the ever decreasing price of silicon chips, it shouldn't be that long before these ultra-real coin-ops are licensed for a home-based VR video game system. You'll be able to climb Mars' Mount Olympus or become a Ninja warrior in the comfort of your own bedroom

EXPALITY TECH SPEC

Operation

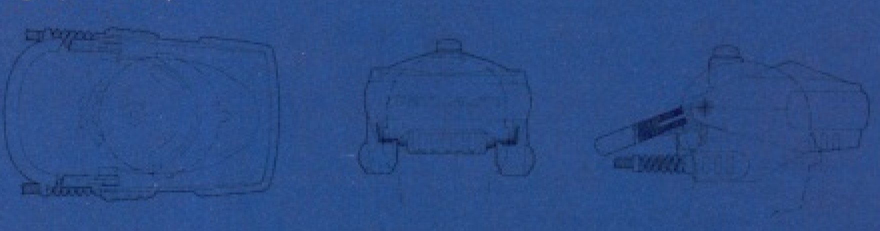
No. of processors: two TMS 34020, two 30482, MC68030 or 40/MC68882
Speed of processors: 25-33MHz
Storage available: CD-ROM - Hard Disc (40-300Mb)
Loading facilities: 0.5M Flash EPROM
Peripherals: CD-ROM 533Mb
Up to four visual channels, additional CD-ROM mass storage devices

Performance

No. of displayed virtual polygons – 30,000 independently, transformed, clipped, shaded polygons per second assuming 50% back faced removed.
Update rate: up to 50Hz maximum
Screen clear: .015ms
Fully configurable up to 1024x768
Up to four visual channels.

Memory

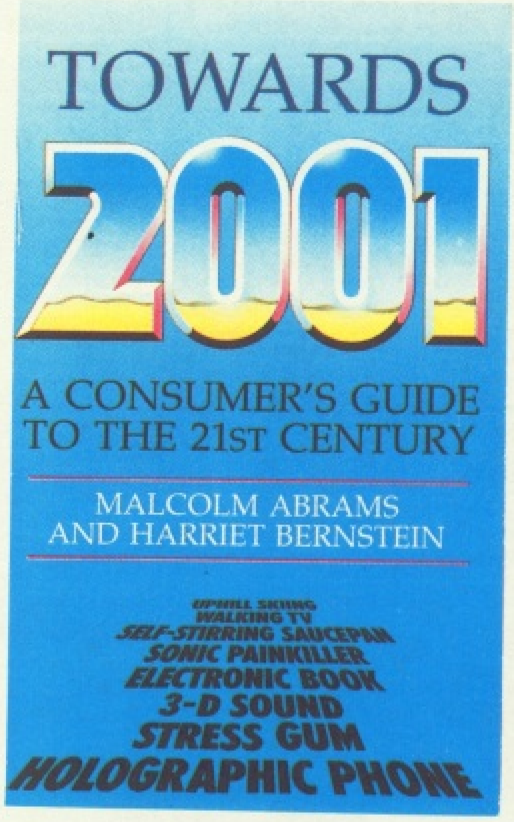
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READING THE FUTURE

You don't have to read Russell Grant's guide to the stars if you want to find out what's going to happen in the future. There are far more scientific methods – such as a new book entitled Towards 2001, an odyssey into the gadgets we're going to be using on a day to day basis in the Twenty-First century.



Visions of the future are often presented in science fiction which only bear a passing resemblance to reality. What 'Towards 2001' offers is a vast array of devices and products which it claims are already past the drawing board and on their way. Many of them, no doubt, won't get any further. Some are too wacky to make it into a script of The Jetsons, whilst others have all the practicality of an ashtray on a motorbike. Take the exercise desk, for example, designed for the kind of obese businessman who is just too busy to keep fit. It comes fitted with bike and stair climber pedals for him to work away at like a gerbil. Other brainwaves like night golf, the solar powered briefcase and uphill skiing have as much chance of succeeding as a Tomorrow's World demonstration. Caution: mad inventors at work.

There's a good deal of interest, too, in enhancing a design that has changed little in centuries – the toilet. One effort offers an intelligent loo with a heated seat but no paper – it wipes your bottom for you and then dries it with a blast of hot air. Another Japanese example of scatological research analyzes what you leave behind and offers a diagnosis on your health. So that's what they mean by the seat of learning.

It's not all frivolous timesavers and techno kitsch though. Amongst the 180 brainwaves presented here are some revolutionary ideas, many aimed at ecological and healthy living – particularly the experiments which are going on into reproducing living skin. Then there's digital hearing aids, sonic painkillers and smart contact lenses. Better still you'll be able to have your sight defects corrected with a thirty second blast from a laser.

There are devices in Towards 2001 that you'll already have heard of, and the book updates some of them, although its entries are never more than a page long so your understanding of something like Virtual Reality (called Virtual World for some reason) is likely to be increased little. Nevertheless it lists CD ROM, DAT, HDTV and smart cards. Even the Amiga and its genlock system make an appearance, though it's been with us for years. Far more impressive is the portable computer on Apple's drawing board which also allows you to watch TV or video and use it as a cellphone or camera.

If half the ideas from this book make it into mass production the world will undoubtedly be a better place. It'll also be a much lazier one too, so maybe the exercise desk wasn't such a bad idea.

Towards 2001 – A Consumer's Guide To The 21st Century is available through Angus and Robertson, price £4.99

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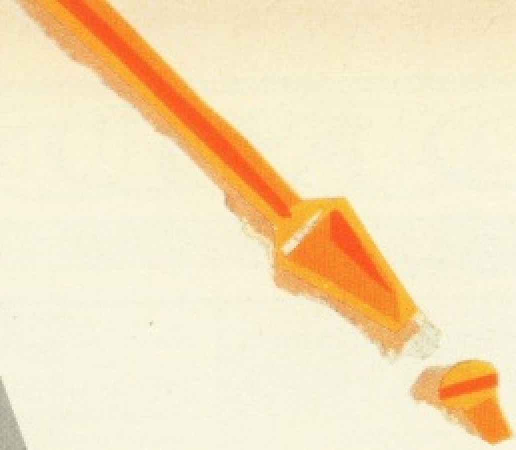
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Star Flight Hint bk	–	£ 5.99
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Amiga repairs



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Commodore



Repair within 12 days

A500 £49.95 inc. VAT

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Free Software

ADDITIONALS

With a bewildering array of Amiga peripherals and software packages available, it's often difficult to decide on that all important new joystick or printer. Help is now at hand with the definitive CU guide to help you get more out of your Amiga. Each month we'll be reviewing the very best in books, disk copiers, stereo speakers, disk drives, and other important accessories.

UTILITY SOFTWARE

SOUNDBLASTER

Ever wanted arcade-quality sound from your Amiga? if so, then Manchester's Siren Software have come to your rescue. *Soundblaster* is a new device which allows you to hook your Amiga up to two fifty watt speakers for better sound quality. The speakers look like they've been nicked out of a car, but they make your games sound out of this world. The main device plugs into the back of your machine, and it sports buttons which allow you to alter the balance and change the volume of the output. In addition, Siren are also giving away a pair of stereo headphones with the device so that if your *Xenon II* exploits get too loud for your neighbours' liking, you can plug in and still benefit from the improved sonics.

Siren Software
Price: £52.99

PROJECT D

Project D is basically a disk copier program. There are other functions included as well, such as the disk editor which allows you to examine and modify data on the disks from AmigaDOS level right down to the raw MFM level. Not only does Project D allow you to back-up unprotected disks, it also allows certain protected disks to be copied as well. It will even copy disk formats from several non-Amiga operating systems, such as Atari ST, MS-DOS, C/PM and Xenix. These will only copy to the same formats of course, not translate to Amiga formats. You can make multiple copies of disks, although since this program is primarily intended to make back-up copies for your own use, the inclusion of this facility is somewhat dubious. CU would like to make it perfectly clear that we don't condone software piracy in any shape or form.
Verdict: A moderately fast disk copier with a good disk editor and some extra facilities you may find useful.

Evesham Micros (0386 765500) Price: £57.50

AMOS

Billed as 'The Creator', *AMOS* Basic is designed to make program creation easy – or at least easier than doing everything from scratch. Because the Amiga is quite a complex machine, anyone upgrading from a computer like the C64 suddenly found themselves in difficulties when they tried to use all the fancy features. While AmigaBASIC has commands to handle many of the Amiga's features, to write even a half decent game was difficult. *AMOS* allows programmers to concentrate on the design of the game, without worrying too much about how the fancy effects are actually achieved. With over 500 commands, the *AMOS* Basic language gives you a power over the Amiga only previously available to the most dedicated programmers. In addition to the *AMOS* program there are a number of utilities that come with it. These include a sprite editor, a sprite grabber (which allows you to create a sprite from any IFF format picture), a background screen designer, and a very handy HELP facility which can be loaded into memory for use while you are running *AMOS*. Also included is *AMAL*, an animation language which allows you to generate smooth animation sequences for inclusion in your *AMOS* programs. Animation speeds are quite impressive. There are one or two problems if you own an A1000 with expansion memory; some of the screen displays go haywire and the system crashes frequently. These occured while running all of the 4 demo programs supplied as examples. A500 owners shouldn't suffer from these problems though.
Verdict: You still need the original ideas in order to write a games program, but *AMOS* will make it much easier to achieve a creditable end result. A must for budding games writers

Mandarin Software
(0625 878888)
Price: £49.99

K-SPREAD 3 AND K-SPREAD 4

Reknowned for their application software, Kuma have now extended their range with *K-Spread 3* and *K-Spread 4*, two professional sporead sheet systems. The systems are billed as some o fthe most professional to hit the Amiga, and can load and save DIF, Lotus, ASCII, WKS and WK1 files, and the systems are fully WIMP operated for user-friendliness. Each package sports over two-hundred functions and cover database, logical and financial handling, and time and date calculations. There is also a facility to define your own functions to suit your needs. These can then be added to the system's menu system. Files can be loaded, swapped and comapred and the system automatically senses whether it is a numeric or text file it is handling.
K-Spread 4 can do all this, but also has macro and graphic facilities, which allow you to string sequences togteher and provide graphs of your details respectively. In addition, the graphs can be summoned and redrawn via the F keys. Both come with a War `And Peace-size manual, and are available now.

Kuma
Price: £79.95 (*K-Spread 3*) and £99.95 (*K-Spread 4*)

THE DIGITAL MUSICIAN

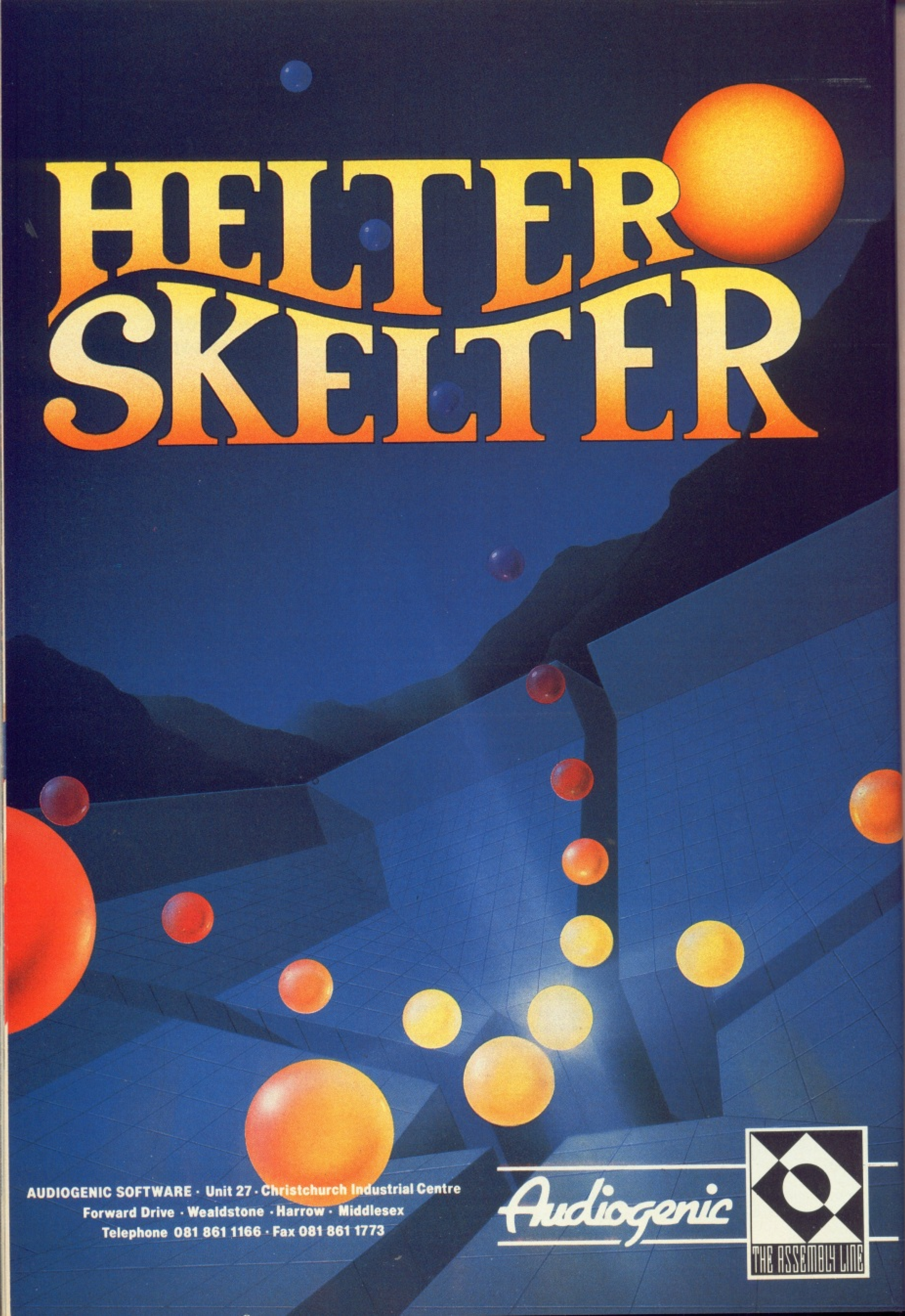
Thalamus are normally associated with their fast all-action shoot'em-ups, but with *The Digital Musician* they take a brave step into the field of music software. Written by Softeyes, *The Digital Musician* is a complete package that takes you by the hand and guides you through the difficult stages of making music. Amongst its many features, it offers music, sample, pattern, and song editors, and claims that, despite its many features, it is extremely user-friendly. It also sports a MIDI option. The manual is extremely easy to follow, and punters about to enter the world of music packages, should give this a whirl.

Thalamus
Price: £29.99

ACCESSORIES

MINI-AMP II STEREO SPEAKERS

If you don't have your hi-fi stereo system in the same room as your Amiga or you don't have a stereo monitor, then you could be missing out on some superb sound. The Mini-amp II consists of two rectangular speaker units and a volume control box. There is also a lead to plug into the serial port, for power. By placing a speaker either side of the TV or monitor, you get the full stereo effect of games, music programs and those excellent demo disks that are always appearing on the PD market. One problem is the very short lead between the Amiga and the volume control box, which ➤


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ADDITIONALS

means if you use something like the A500 Control Centre then it is difficult to adjust the volume.
Verdict: If you don't already have a stereo sound facility then give this serious consideration.

Trilogic (0274 678062) Price: £19.99

A500 CONTROL CENTRE

If you are fed up with all the wires coming out the back of your Amiga and the fact that the monitor (or TV) has to sit well behind the computer to avoid fouling the plugs and leads, then the solution is at hand. The *Control Centre* fits over the rear of the A500 and gives a large surface for the TV or monitor to stand on, directly above the computer. There is also a small, full width shelf which will house extra disk drives, papers, and disks. Since the joystick and mouse ports are now tucked away underneath the unit, two leads connect from the back of the Amiga to two sockets on the side of the *Control Centre* so that the mouse and joysticks can be easily removed or replaced. The whole unit is made of metal so will take virtually any weight of monitor or TV. The unit comes in two parts, but needs only four screws to assemble, plus the fitting of two 9-pin sockets into their holes in the side.
Verdict: If you have your A500 permanently installed somewhere then this is an ideal unit to keep everything neat and tidy.

Premier Micros (0480 300738) Price: £49.95

GS4500 SCANNER

Datel have improved on their *GS4500* hand scanner and the result is an even clearer image, thanks to the custom LSI chip that has been added. Continuing these improvements, they have also added to the scanner's software and it now features the ability to merge two scans, along with a number of new editing commands. In addition, Datel are now bundling the scanner and software with *Photon Paint Illustrator*, making it one of the better value scanners around.

Datel
Price: £169.99

ACTION REPLAY MK III

Also from Datel is the new, updated *Amiga Action Replay* cartridge. The new MK II version still has all the facilities that the first one had, but has had a Music Sound Tracker, instant DOS commands, a boot selector, and an Autofire manager added making a powerful and extremely useful development tool. Also, for people who feel the need to save screens from their games to show off high-scores and the like, whereas the first unit required a bit of hassle as you tried to get it to save as an IFF file, the new software saves it down as IFF straight away. Similarly, snatched music is saved straight to DOS. A few other rough edges have been smoothed off, too, and there is also a version out which will fit the A2000 which costs ten quid more than the price listed below.

Datel
Price: £59.95

THE PHASER

This device taps into the internal and external drive signal lines of the Amiga and enables the user to see exactly what happens when the computer accesses the disk drive. It comes in a smart white and grey plastic box, and measures 3 inches wide by 6 inches long and 1 1/2 inches deep.
The unit can be plugged into the external drive socket of the Amiga and has four independent functions, each one indicated by at least one high intensity LED. Two LEDs indicate which side of the disk is being written too or read and another lights up when the computer is accessing the external drive. A useful write protect switch at the back of the unit will write protect disks in all drives, even if the disks themselves are unprotected. This will stop all viruses from being written to any disk.
The most important feature of this unit is in detecting viruses. For a virus to be destructive, it must first write to the disk. The write light of the *Phaser* will flash on at any time the disk is being written to. Boot block and Link viruses both write to disk within 10 seconds of switching on the computer. All you need to do is watch the indicator and if it lights you've got a disk virus.
The Phaser normally costs £34.95, but if you cut out the coupon on this page it's yours for only £24.95 plus £1.25 p&p direct from the inventor. Please make all cheques payable to John Dudley and send to: 118 MiddleCrockerford, Basildon. Essex. SS16 4JA.

MINIGEN

A mini-genlock device to allow you to combine a TV (or VCR) picture with the display from your Amiga. This is a budget model aimed directly at the home market and means that you can now use the Amiga to title and even interact with your home videos. The unit is the same size as the TV modulator box and plugs into the same socket. There is a three position switch which displays the Amiga graphics only, the video signal only, or a combined picture. In the combined picture the video signal replaces the background colour on the Amiga screen. Thus a coloured title on a plain background will show up as a coloured title superimposed on your video picture. The output signal from the Minigen is composite video so if you are used to using an RGB monitor the combined picture will lose some of the fine detail of the Amiga screen.
Verdict: If you are into home videos in a big way then this is well worth considering.

Applied System Developments Ltd.
Price: £115

CU
£10 OFF VOUCHER
This voucher entitles me to £10 off the regular price of The Phaser. Only one voucher per order. Offer closes 31st December, 1990.

AUDIOMASTER III

Famed for their *Expert* cartridge, Trilgoc return to the field with a new Amiga sampler. The *Audiomaster III* software is billed by the company as the 'finest piece of sampling software available for the Amiga', and it runs on any 512K machine, although those of you with extra memory can take advantages of a few additional features. Amongst the many features, there is a CD simulator for crisper sound, and it can also sample at an impressive 52.6K samples per second. Also, adding to the software's value, Trilogic are throwing in a free MK2 Stereo Sampler. This useful piece of kit complements the new software and can handle the fast sample rate at over 100K a second. *Audiomaster III* also houses a state-of-the-art sampling chip. For a measly extra fifteen quid, Trilogic have added a printer through port to avoid any annoying pulling of cables, allowing the sampler to be kept plugged in all the time.

Trilogic
Price: £99.99.



ONE DAY AT SCHOOL...
OH NO! NOT MATHS AGAIN!
MATHS TEXTBOOK
AND MR JONES IS SUCH A ROTTER!!
YOU KNOW YOU TOLD ME ABOUT THE SCHOOL COMPUTER CLUB?
YEAH?
MATHS TEXTBOOK
WELL I RANG F.A.S.T. AND TOLD THEM ABOUT IT.
AND HOW MR JONES LETS EVERYBODY COPY SOFTWARE, AND EVEN DOES IT HIMSELF?
I'M NOT SURE WHAT THEY'LL DO, BUT THEY WERE INTERESTED
I HOPE THEY GET HIM
THEN I'LL SHARE THE REWARD WITH YOU!!

ADDITIONALS

PRINTERS

STAR LC-10 COLOUR

With the Amiga's colour graphics of such importance to the appeal of the machine, many users want to be able to capture the images on paper. The Star LC-10 is a popular printer and the colour version will work well with the Amiga. The preferences printer driver must be selected as the EPSON JX-80, which the Star printer emulates. Although there are only four colour ribbons (Red, Yellow, Blue and Black), these colours are mixed together by overprinting to give a wide range of shades. Unlike an inkjet printer, which normally gives fairly faithful colour reproduction, the overprinting method with a dot-matrix printer like the Star does sometimes leave the overall picture rather darker than it appears on screen. While you can compensate for this by using the primary colours more than subtle shades, this does not help when printing predefined pictures from *D-Paint* etc. Despite this, the ability to print out a picture in colour has got to be a major advantage over a straight black and white printer. Text is just as good as the standard B&W version and a normal black ribbon can be fitted to save wasting the expensive colour ribbons. You cannot upgrade from the B&W Star LC-10 to the colour version, so if you think you may need colour printing in the future, go for it now.

Verdict: A good all-round printer with good quality text and adequate colour printing.

Star Micronics Ltd
Price: £298

OKIMATE 20

For sheer value for money it would be difficult to beat the Okimate 20. It prints in colour using a thermal transfer ribbon, which gives a kind of high quality, waxy feel to the picture. The quality of the colour can only be described as very good, particularly when you consider the price. Unfortunately the quality of the text leaves a lot to be desired, so this cannot really be considered as the only printer if you have a need for good quality letters etc. The Okimate 20 is a very small printer and the actual size of a full screen picture is smaller than on most other printers. It is also exteremely slow, particularly if the whole picture requires to be coloured in (i.e. no white background). The ribbons have the colours laid down one after the other, rather than in four continuous stripes, and since they are only single pass ribbons you will use them up at a fair rate.

Verdict: Despite some shortcomings, if you want a printer mainly for dumping colour graphics then this is good value for money.

Oki
Price: £149.99

CITIZEN 124D DOT MATRIX PRINTER

Just in time for Christmas, Citizen have unveiled the 124D 24-pin dot matrix printer. Citizen reckon that the printer is a perfect entry printer which is one of the most versatile on the market. It can produce charts, diagrams and graphs with minimum of effort, and can print at 120 characters per seconds while in draft mode. Also, bearing in mind that Citizen are aiming it at the home user, they have made it simple to use thanks to a colour-coded control panel. Likewise, it can be made to print on either fan-fold paper or single sheets – the latter of which are useful for headed documents. Citizen will be supporting the machine with a variety of accessories, including a selection of sheet feeders, a stand, a serial interface and a memory expander. Finally, Citizen are offering an incentive to new buyers, in so much that any one who buys one will receive a full guarantee on all parts and servicing requirements for the next two years.

Citizen
Price: £279 (EXC VAT)

ADDITIONALS

EDUCTIONSOFT

FUN SCHOOL 3

Database continue their *Fun School 3* series with the addition of three more packages. Each aimed at a different age group, there are learning games for 5-7 year olds, over 5s and over 7s. The games are very simplistic and involve elementary puzzle solving, but they are bound to please the younger members of the household who maybe don't get to use the computer very often. The presentation is about as good as you are going to get, with colourful and simplistic sprites brightening it up and making the games fun to look at – vital if you want to keep a kid's attention for more than fifteen minutes. In all, these packages are well worth a look, they should keep their respective age groups going for a while, and with six games per package, they probably won't get bored too soon. Well worth a gander.

Database
Price: Not available at presstime.

BOOKS

AMIGA FOR BEGINNERS

Many first time users of the Amiga complain that the supplied manuals really don't go into enough detail. This book is intended to take the beginner through some of the features of the Amiga in a more logical manner and to explain things in a more understandable way. There are some things which could easily have been left out; how to unpack the machine, for example! However, the book does go into more detail than the manuals about many aspects of the Amiga and the explanations are certainly clearer. Included are four example programs in AmigaBASIC with the reasons why particular constructions have been used. Other areas included are: Workbench, AmigaDOS and the CLI, a rather too short glossary of computer terms and a 'First Aid' section for use if something goes wrong. Again, this section is really too short to be of great value. There is a companion disk available with all the BASIC programs on it.
Verdict: If you really are struggling with the manuals then you could do a lot worse than this book, but it does have its limitations as well.

Abacus
Price: £12.95 (Companion disk £14.75)

AMIGABASIC INSIDE AND OUT

Those people who have tried to write AmigaBASIC programs using just the CBM manual on the subject will have quickly realised that you almost have to know a command exists before you can look it up to see what it does! This book goes into detail about all aspects of AmigaBASIC, explaining the many examples and allowing you to progress in a logical fashion from simple programs through to some quite complex constructions. All the main areas of the Amiga are covered and like many of this series of books there is a companion disk available to save you having to type in all the example programs.
Verdict: If you want a comprehensive guide to using AmigaBASIC, then this is money well spent.

Abacus
Price: £18.95 (Companion disk £14.75)

JOYSTICKS

RACEMAKER

An unusual joystick in that it is shaped like the control handles on an aircraft, with fire buttons on the tops of the two handgrips. It also has a variable rate auto-fire capability controlled by a rotary switch on the base. Although it looks as though it will give proportional control it is a straight on-off type joystick and doesn't give a very firm feel, particularly in the up/down directions. Despite this it is still great fun to use, particularly for car race games and flight simulators.
Verdict: Definitely has appeal, but a little pricey for general use.

Euromax (0262 601006)
Price: £36.75

ULTIMATE RAPID-FIRE

This wide base, metal shafted joystick will really let you kill those aliens. There are no less than 4 big red fire buttons, two either side of the stick. Combined with a variable rate auto-fire control, this means that it can be used comfortably by virtually anybody, either left or right handed. Fitted with fast-acting micro-switches, it will stand a lot of punishment.
Verdict: Although expensive, this is the one I'd use if playing for a long time.
Euromax (0262 601006)
Price: £26.40

QUICKSHOT II PLUS

The old, trusty QSII joystick has been given a new lease of life by the inclusion of new micro-switches which give a much more responsive feel. In the past, the Quickshots have been heavily criticised for their lack of strength and responsiveness, and the addition of the switches should ensure that they have a more positive feel and that they last a lot longer than their switchless predecessors. This is a major improvement over the previous version and should mean not only faster response, but longer life too. Also, at the surprisingly low price, this will definitely be a worthwhile buy for little Jimmy or Jimmette to complement the new machine they got for Christmas.

Verdict: A new version of an old favourite which is good value for money.

Spectravideo
Price: £7.75

WE'RE TALKING ABOUT YOU. . .

ADDITIONALS OFFERS THE READER A CONCISE YET COMPREHENSIVE GUIDE TO AMIGA UTILITIES, PERIPHERALS, MUSIC AND GRAPHICS PACKAGES.
IT'S EASY-TO-READ, DOESN'T DRONE ON, YET IT PACKS IN THE FACTS.
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Electronic Arts 0753 49442 (Deluxe Music)

Microdeal 0726 68020 (Master Sound)

The Software Business 0480 496497 (Music X, Music X Jnr, TFMX)

GRAPHICS UTILITIES

Electronic Arts 0753 49442 (Deluxe Paint 3, Deluxe Video etc)

Mandarin Software 0625 878888 (AMOS)

& FINALLY...

TOP TWENTY AMIGA CHART

1 F-19 STEALTH FIGHTER (MICROPROSE)
2 ADVANCED FRUIT MACHINE (CODEMASTERS)
3 TREASURE ISLAND DIZZY (CODEMASTERS)
4 YOGI'S GREAT ESCAPE (HI-TEC)
5 TARGHAN (ACTION 16)
6 KICK OFF 2 (ANCO)
7 CORPORATION (CORE DESIGN)
8 CADAVER (MIRRORSOFT)
9 DRUM STUDIO (ACTION 16)
10 CAPTAIN BLOOD (ACTION 16)
11 GUARDIAN ANGELS (CODEMASTERS)
12 FAST LANE (ACTION 16)
13 RUFF AND REDDY (HI-TEC)
14 INDIANAPOLIS 500 (EA)
15 TURBO CUP CHALLENGE (SMASH 16)
16 TURRICAN (RAINBOW ARTS)
17 THE SPY WHO LOVED ME (DOMARK)
18 SUPREMACY (VIRGIN GAMES)
19 GREMLINS 2 (ELITE)
20 IRON TRACKERS (SMASH 16)

TEN FILMS THAT ARE JUST RIPE FOR LICENCING...

1. Westworld.
2. The Ultimate Warrior.
3. Escape From New York.
4. Bedknobs And Broomsticks (especially the football scene, howsa'bout it, Anco?).
5. West Side Story.
6. Young Guns.
7. Eraserhead.
8. Reanimator.
9. Shirley Valentine.
10. Mr. Bean.

TEN OF THE MOST ANNOYING THINGS IN THE CU OFFICE.

1. Severe apathy when it's someone's turn to go to the shop.
2. The lack of biros.
3. The lack of loo roll when it's most needed...
4. Deadlines.
5. People shouting when you're on the phone.
6. Software houses moaning when a game gets a bad review.
7. ACE.
8. The mess.
9. Dan conveniently forgetting his wallet at lunch time.
10. Mark Patterson's continual existence.

WHO'S PLAYING WHAT...

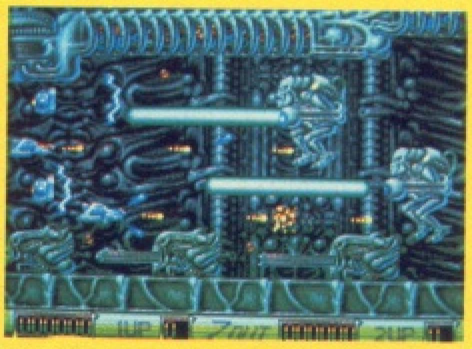
Steve James: Z-Out, Lemmings demo, Powermonger.

Dan 'hypochondriac' Slingby: Supremacy (boring git!), Spiderman, Z-Out.

Mark Patterson: Lemmings demo, Fun School 3, Buck Rogers.

Steve Merrett: Z-Out, Masterblazer, Kick Off II (still).

Tony Dillon: Nitro, Z-Out, Savage Empire (PC)



TOP FIVE DUBIOUS GAME NAMES

SIN CITY

STIMULATOR SIMULATOR

TARBUCK THE WARRIOR

3D BAR MITZVAH

NINJA MASSAGE

CU SELL OUT



ADVERTISERS' INDEX

& FINALLY...



SPORTS FOR WHICH THERE ARE NO DECENT SIMS

DWARF CHUCKING
FOX HUNTING
PING PONG
LAWN BALLS
CONKERS
TIDDLYWINKS
WEIGHT LIFTING
HOT AIR BALLOONING
TOSSING THE CABER
POTATO SACK RACE

OLD FAVES WE'D LOVE TO SEE ON THE AMIGA.

Pitstop II.
Uridium.
Target Renegade.
Salamander.
Thing On A Spring.
Combat School.
Bounder.
Batman (the old 3D one).
Beach Head.
Road Runner.

THE OLD GAMES WE DON'T WANT TO SEE (guaranteed to make a few software houses cringe!).

Alice In Wonderland (Audiogenic).
Knight Rider (Ocean).
World Cup Carnival (U.S. Gold).
Caesar The Cat (Mirrorsoft).
Room 10 (CRL).
Superman (Beyond).
Friday The 13th (Domark).
Imhotep (Ultimate).
Comic Bakery (Ocean).
Rock'n'Wrestle (Melbourne House).

TEN GAMES THAT STILL HAVEN'T MADE IT.

Mars Cops.
Dick Special.
Blazing Barrels.
Combat School.
Renegade.
A Nightmare On Elm Street.
Outrun Europa.
Charlie Chaplin.
Terrarium.
Dynamic Debugger.

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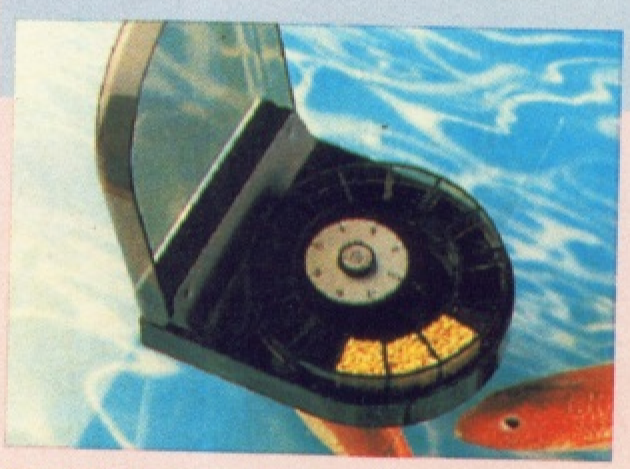
INDESTRUCTIBLE TIGHTS – your aunty will love 'em

THE HAMMER THAT COULD SAVE YOUR LIFE – may you never have need to use one.

AUTOMATIC FISH FEEDER – Who looks after your pet fish when you're away on holiday?

ELECTRONIC BIBLE – for the born again Christian in your family.

THE ELECTRONIC IN-CAR COMPASS – great news for back seat drivers







FIVE FAB THINGS IN BUS FAYRE

– THE ENTHUSIASTS MAG FOR THE BUS SPOTTER

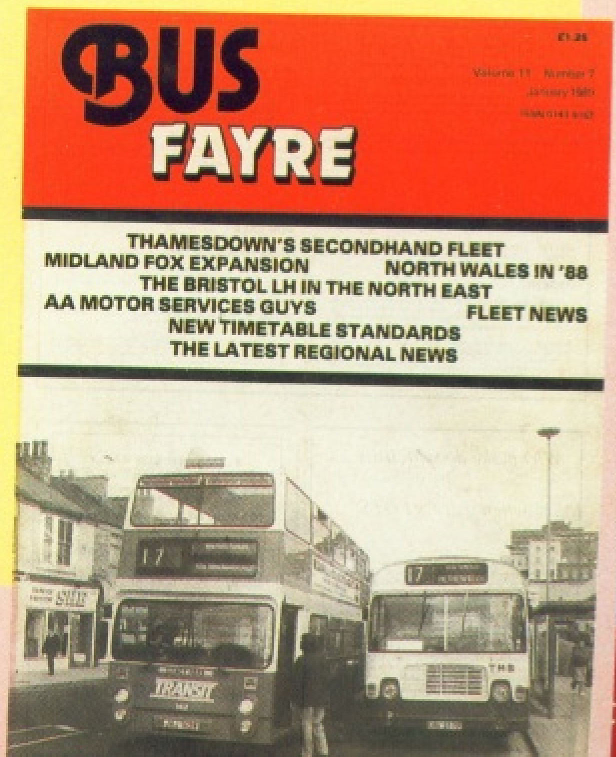
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CU AMIGA - THE TOP GAMES FIRST!



YEAR IN REVIEW Steve, Dan and Mark take a look back over the last year and pick their top games. With hundreds of games to choose from it's gonna be tough. Place your bets now for the best game of 1990.

REVIEWS In a packed issue, CU's team of dedicated joystick jocks bring you up-to-the-minute reviews of the games you'll be playing in the new year. We take a look at three exciting sequels, USG's *Strider II*, Mirrorsoft's *Speedball 2* and Domark's *Hard Drivin' 2*, all hoping to emulate the success of their predecessors. Gremlin rev up with *Rally GT4* and Psygnosis go cute with the whacky *Lemmings*, stars of this issue's cover disk. Other corkers include *Prince of Persia* (Domark), *Wrath of the Demon* (EI), the long-awaited *Dick Tracy* (EI), coin-op conversions of *S.T.U.N Runner* (Domark) and *Line of Fire* (US Gold), and the Soviet super-fighter, *MiG-29* (Domark).

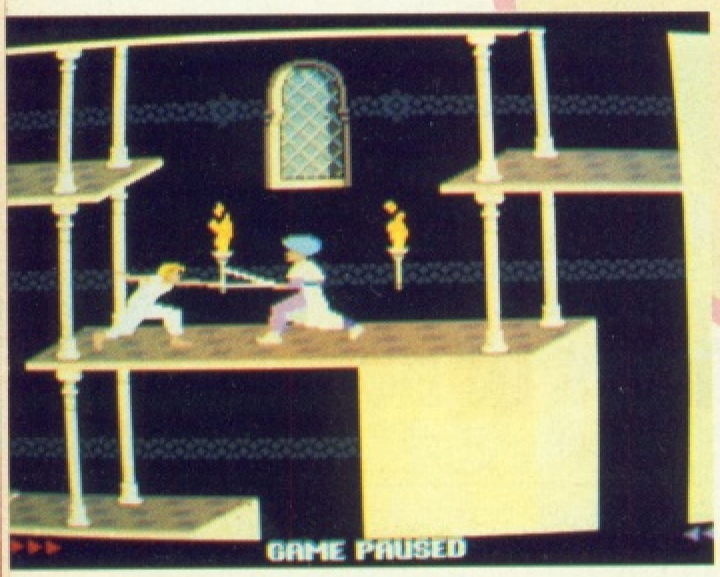


Flying in low and fast for the reviews section next issue is Domark's MiG-29.



Above: Don't be a prune, just face the facts. CU Amiga is the best Amiga magazine money can buy. Next month we'll have a special in-depth review of the new *Dick Tracy* licence.

IN DEVELOPMENT CU's monthly peek behind the scenes takes a gander at *Exterminator*, Audiogenic's conversion of the original coin-op, and exclusively previews Virgin's BIG game for 1991, *Viz*, based on the hgely successful comic book.



Domark's *Prince of Persia* looks likely to be one of the hot games for next year. Read the CU review next month.

AGENDA CU looks into the future of gamesplaying with a special report from the New York Intertainment Show. Read about the latest new age games, interactive toys and cyberspace systems. We also visit Biosphere 2, an artificially created and self-sufficient environment in Texas which will be home to six people for the next two years. If it proves a success, the project will pave the way for deep space missions in the 21st century.

WIN WIN WIN The CU Compos return with a vengeance. We've lined up some superb competitions with all the top software houses and over the next twelve months CU readers can win videos, cameras, CD players, holidays, pinball tables and coin-ops aplenty. It all starts next issue, so don't miss out. There'll also be news of another stunning CU promotion with lots of free gifts courtesy of a top software house.

Play To Win gives valuable tips and hints on how to play *Supremacy*, Virgin's smash wargame which gives *you* the chance to rule the galaxy.





DISK NUMBER NINE Our eigth disk promises to be something special. We've got an entire game awaiting you from a top softcos as well as a playable demo of EI's *Wrath of the Demon*.

Get the Power. Play To Win gives you the scoop on how to beat the rival Captains and conquer the lands of EA's *Powermonger*.

PLAY TO WIN The best player's guide to the top games gets even better with special features on *Supremacy*, *Powermonger* and *Buck Rogers* plus a host of other tips, maps and screenshots from other classic games.



ARCADES John Cooke reports from the American Machine Operators Association in New Orleans and brings you news of some stunning coin-ops for 1991.

CU T-SHIRTS At last, the CU t-shirt can be revealed to the world! The first in a series of designer t-shirts features a stunning design by CU's Backchat artist, Shaky Kane, and is destined to become a collector's item and all for the price of a tenner. Printed on top quality t-shirts (unlike other magazines) only 400 have been printed, so you'll have to be quick.





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CU Amiga is
Amiga mag-
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Dick Tracy
licence

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galaxy.

HE'S BACK... TO PROTECT THE INNOCENT



ROBOCOP 2



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